Barrios Anniversary Edition

Volume 4

Transcribed from the original recordings by Chris Dumigan

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Special thanks to:

S.W. Kim

David McKeigue

John Wilkinson

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Notes on the Transcriptions

Aires Criollos

One of several recorded pieces which use traditional material, *Aires Criollos* contains a number of themes which Barrios later re-worked in *Armonias de America* (see Vol.5).

Recorded tempo: Crotchet = c.72

A Mi Madre

An early and more extended version of *Invocacion a mi Madre* (Vol.5).
In the passage starting at bar 94, the lower stave shows what Barrios actually played, including some obvious errors. The main (upper) stave has been reconstructed from the similar passage starting at bar 127.

Recorded tempo: Crotchet = c.88

Contemplacion

One of Barrios' most extended tremolo pieces. The recorded version differs in detail from the manuscript source.

Recorded tempo: Crotchet = c.88 (bar 9 onwards)

Pepita - Vals

The first chord in bar 11 is completely missed on the recording and has been reconstructed based on the passage starting at bar 15 in which a similar progression is used.

A curious feature of the recorded performance is the prolonged *accelerando* during the final recapitulation. This does not occur in any other *Vals* and was possibly introduced here due to the limited space on a 78rpm disc.

Recorded tempo: Crotchet = c.108 (introduction)

c.132 (bar 23 onwards)

Madrigal - Gavota

Unlike the similarly-titled piece by Gustavo Sosa Escalada (Vol.3), this is generally accepted as an original Barrios composition.

Recorded tempo: Crotchet = c.120

Milonga

Unique among the surviving Barrios recordings, *Milonga* gives the impression of being a free improvisation on a two-chord theme.

The numerous errors on the recorded performance have, in the absence of any written source, been corrected based on the harmonic and rhythmic context in which they appear. The variants Barrios introduces in the repeated passages have not been altered.

Recorded tempo: Dotted crotchet = c.66

Oro y Plata Vals

A free transcription in which even the melody differs from the original. The same deviations all recur in the repeats, which suggests that they were intentional.

Recorded tempo: Crotchet = c.132

Vals No.4

The recorded version differs from the manuscript in that Barrios doesn't play the additional bar after 203. This extra bar has not been included in the present transcription.

Recorded tempo: Dotted minim = c.80

Aires Criollos

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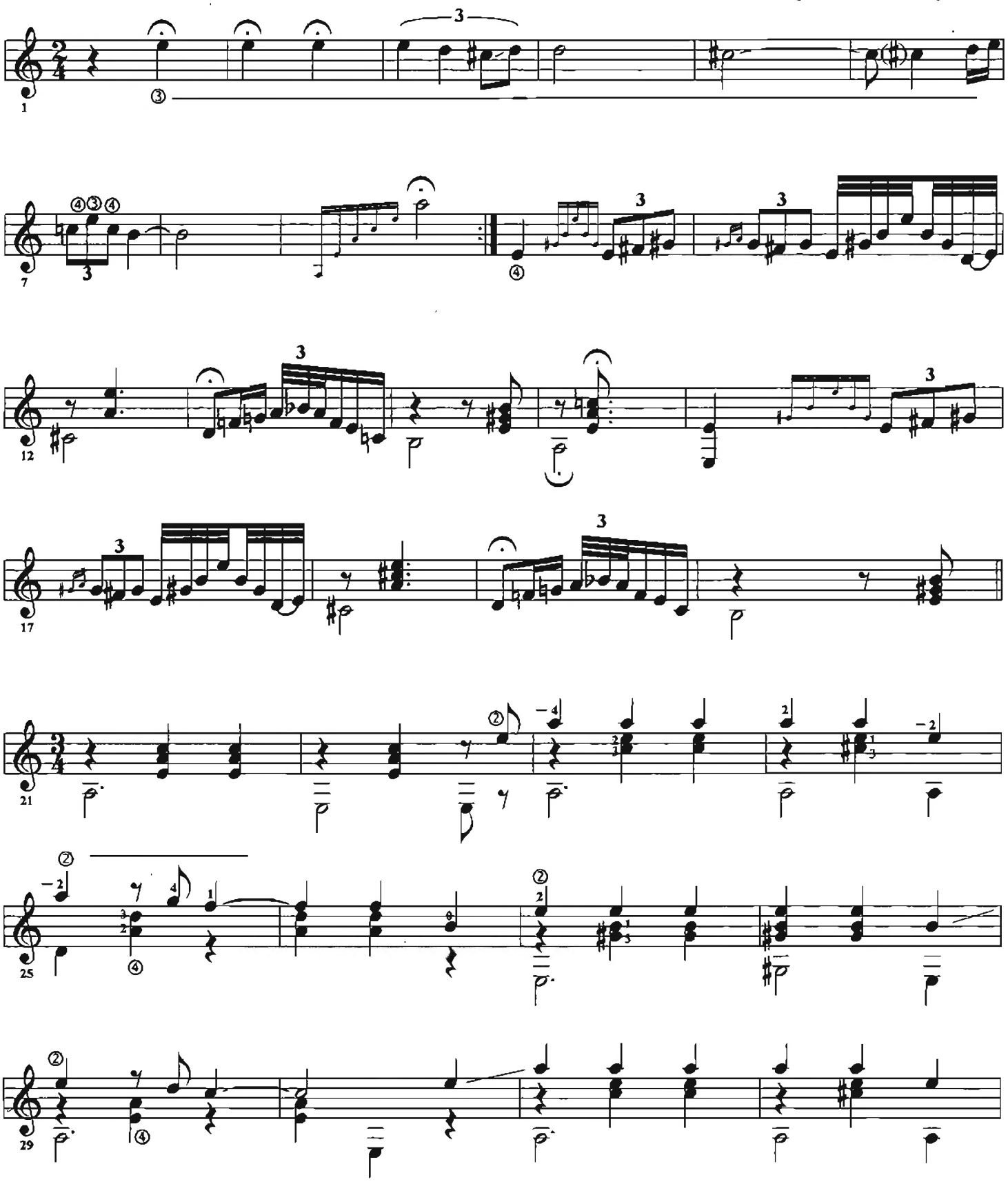

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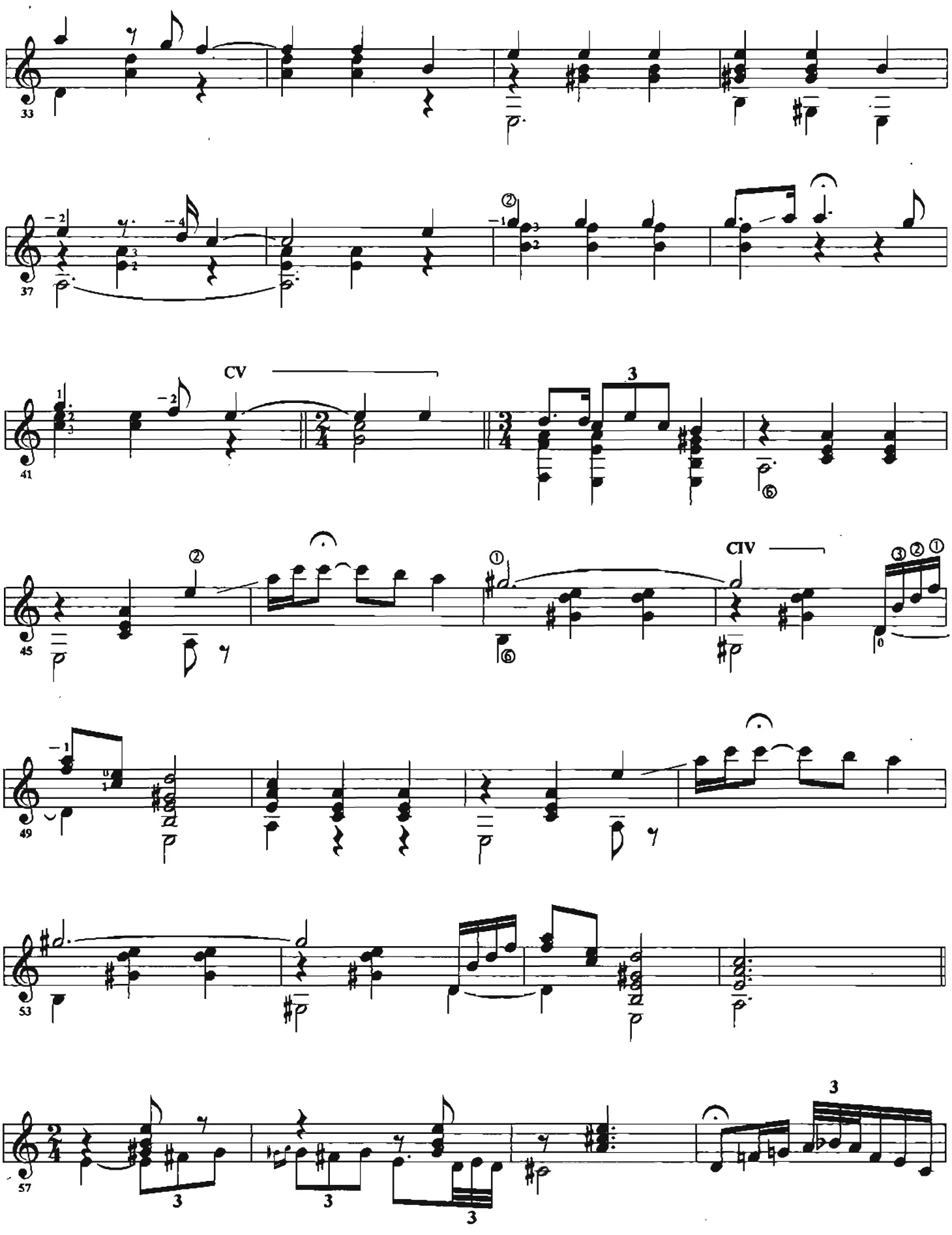

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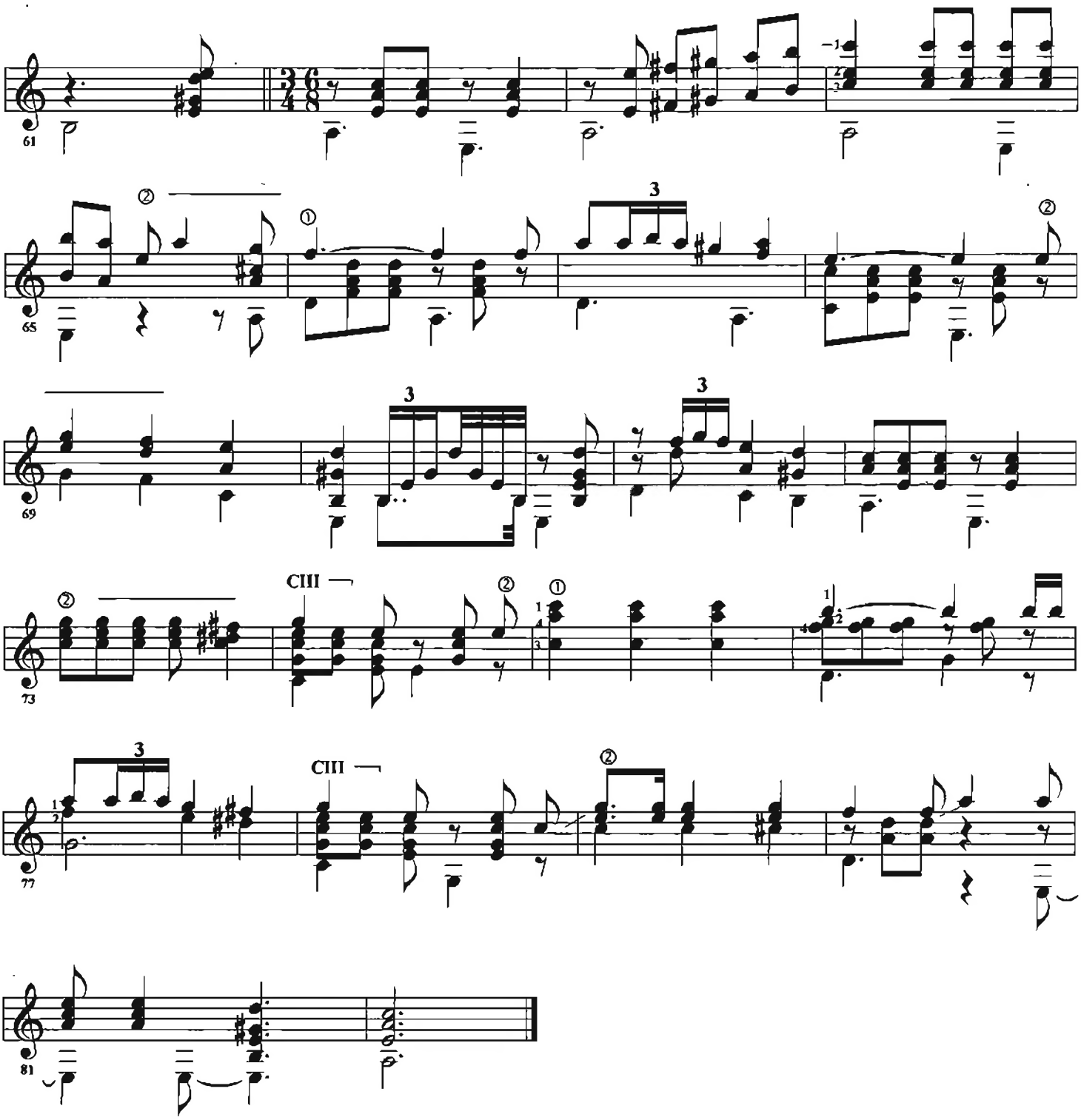

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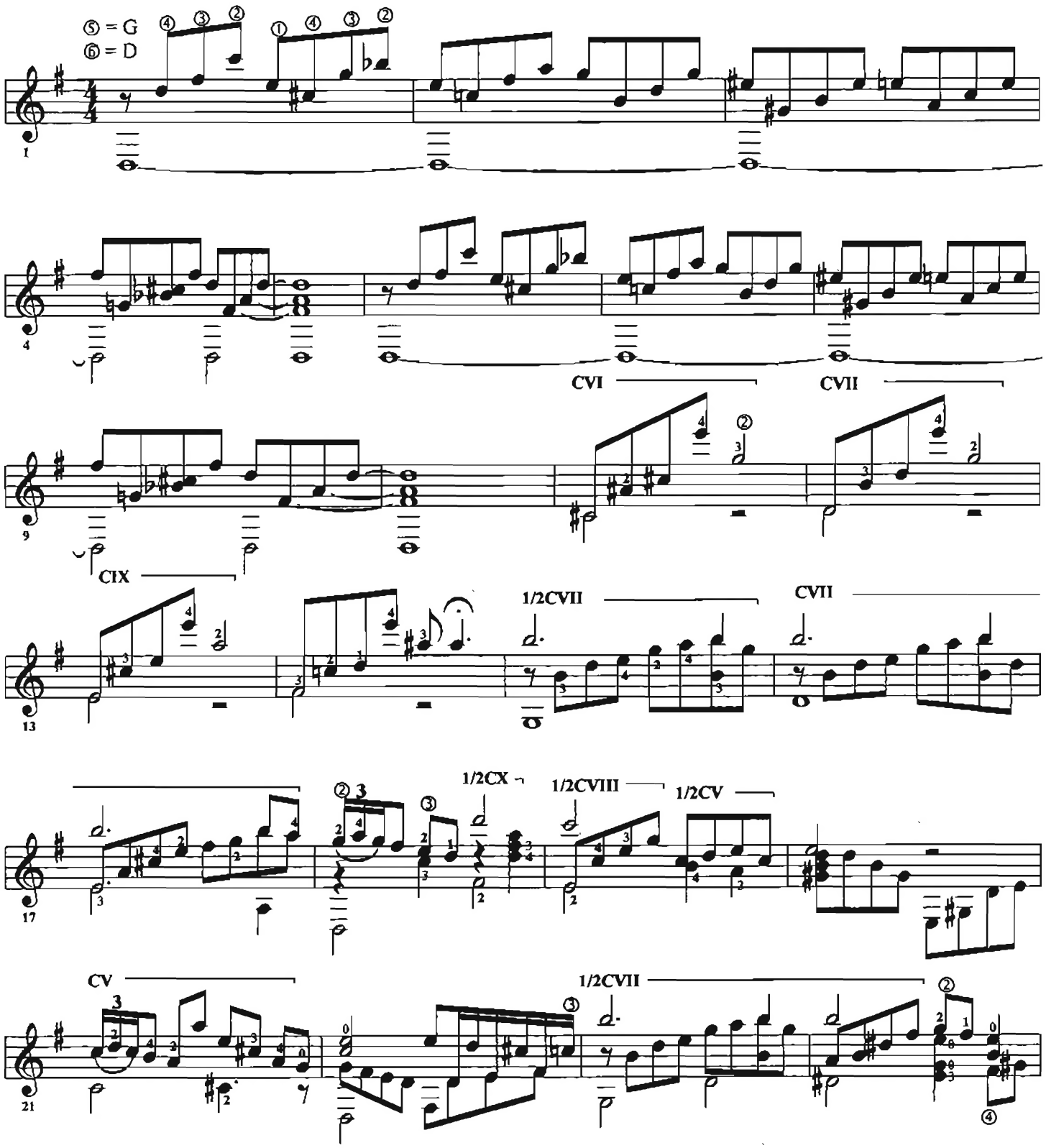

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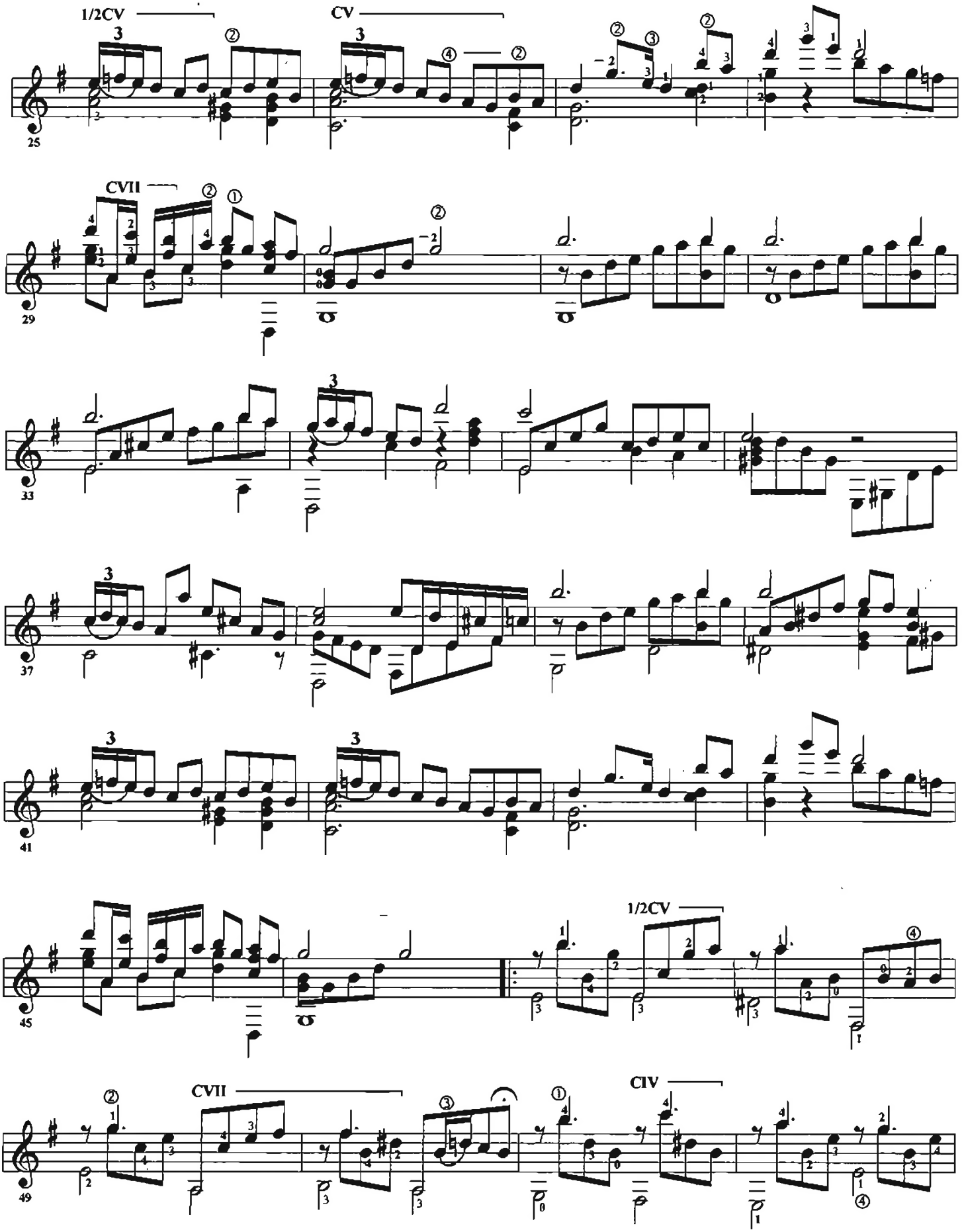

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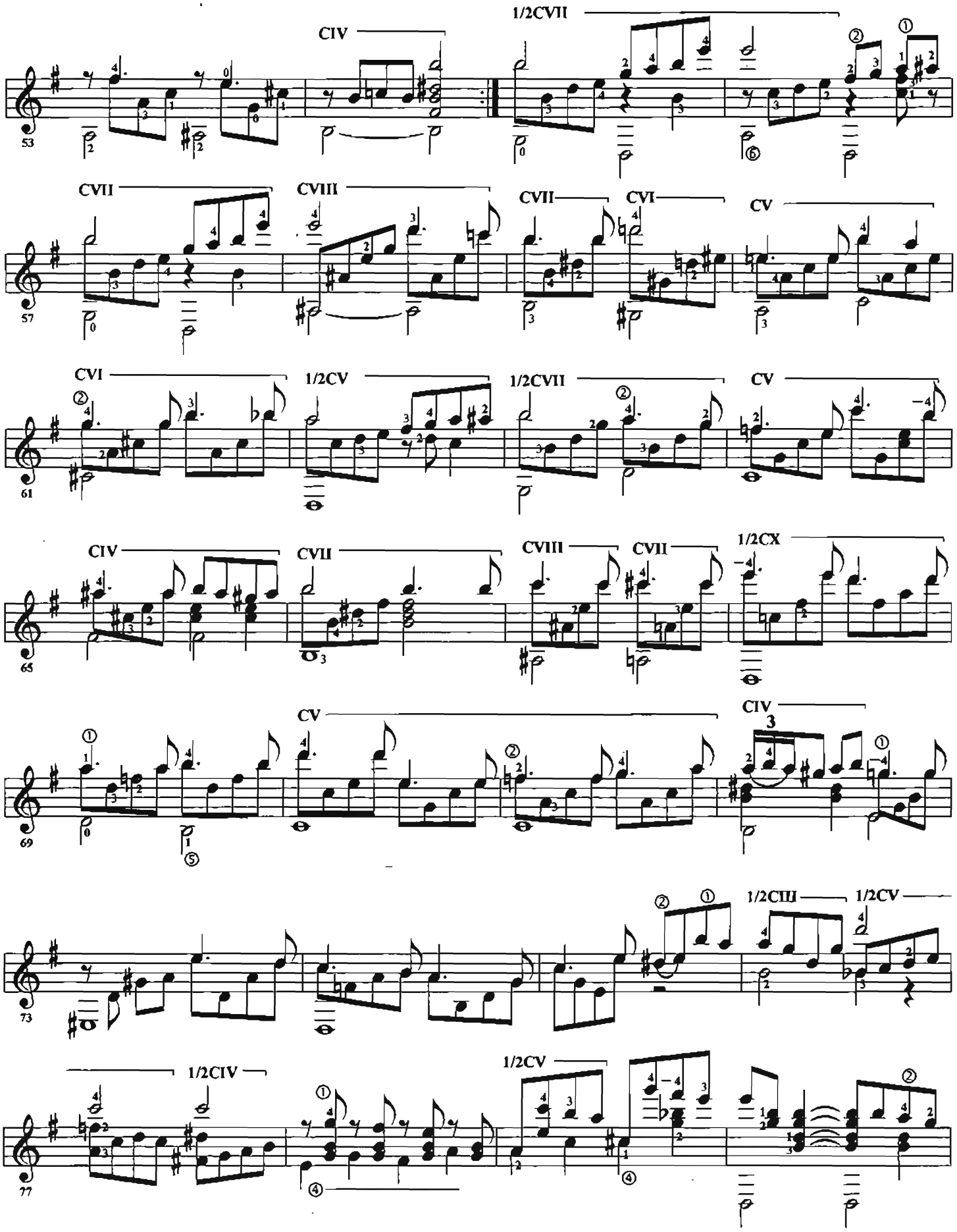

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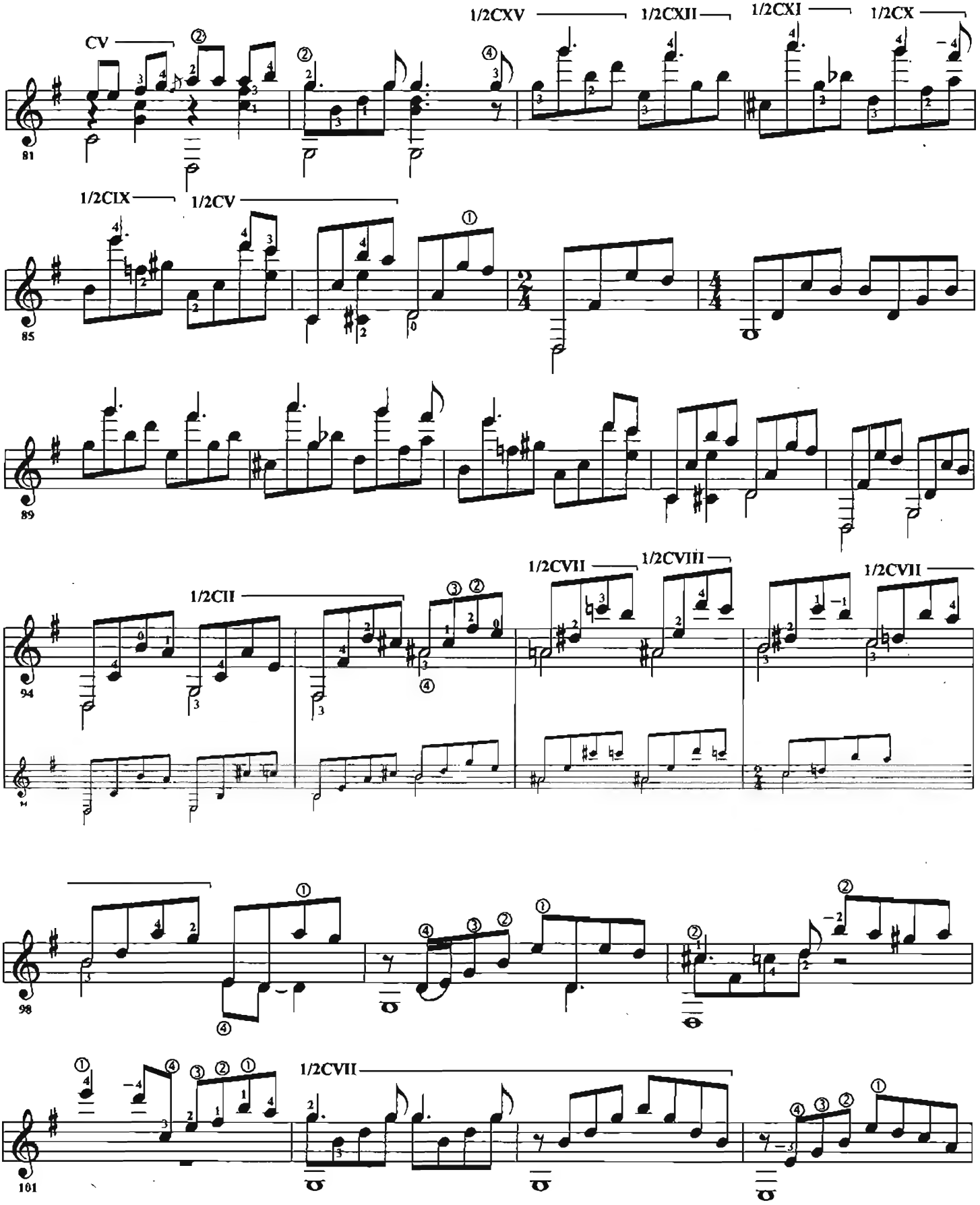

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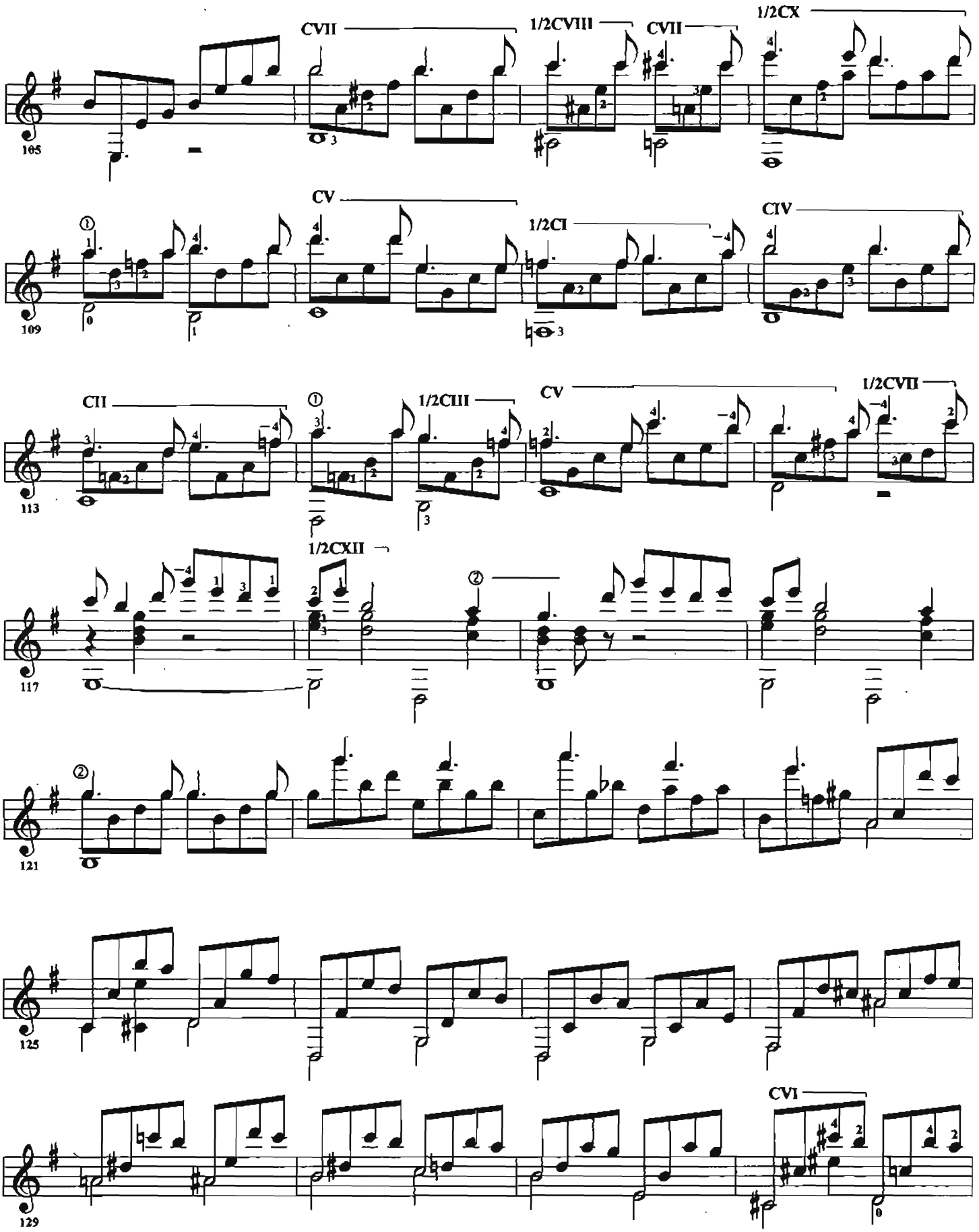

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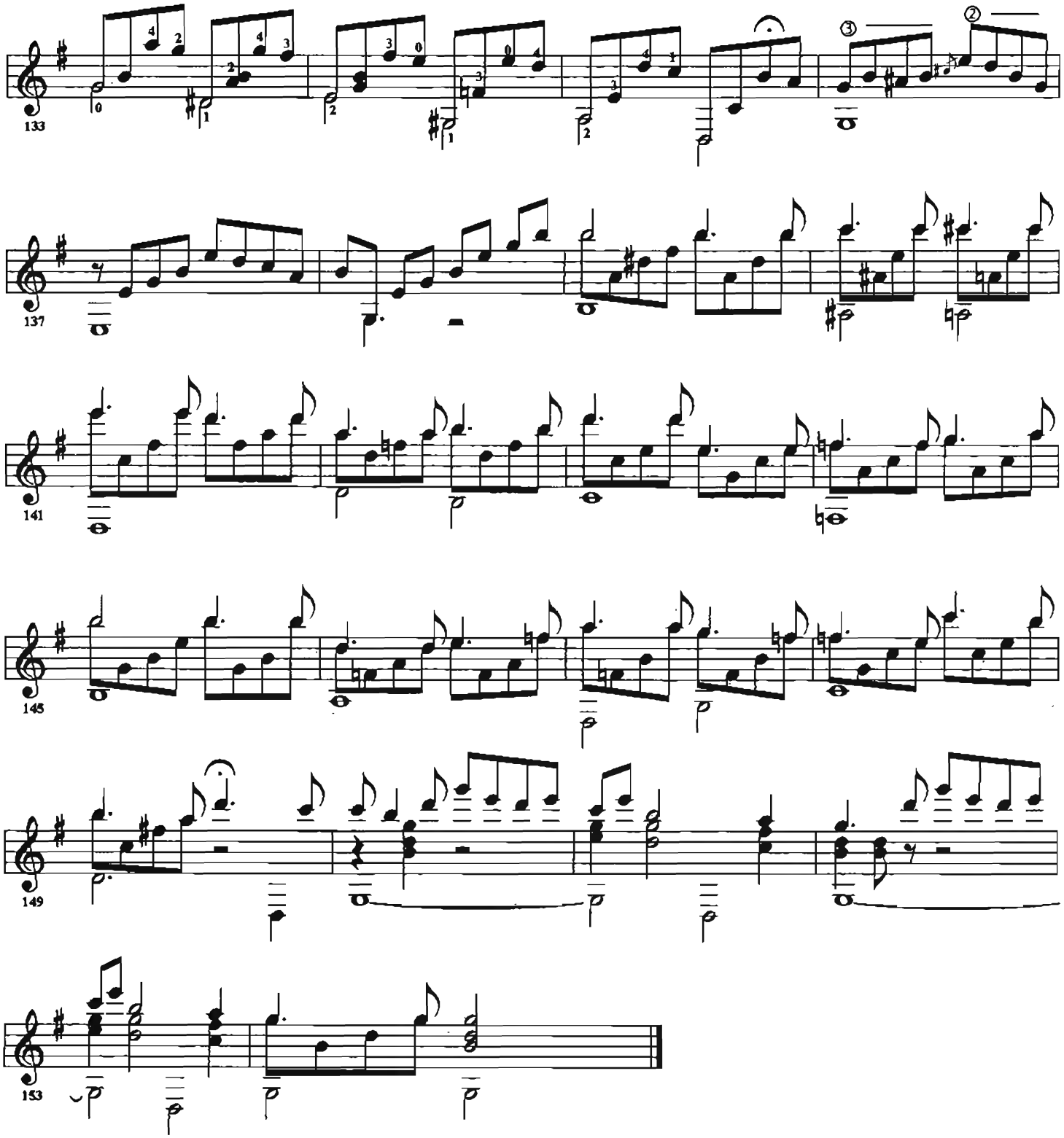

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Contemplacion

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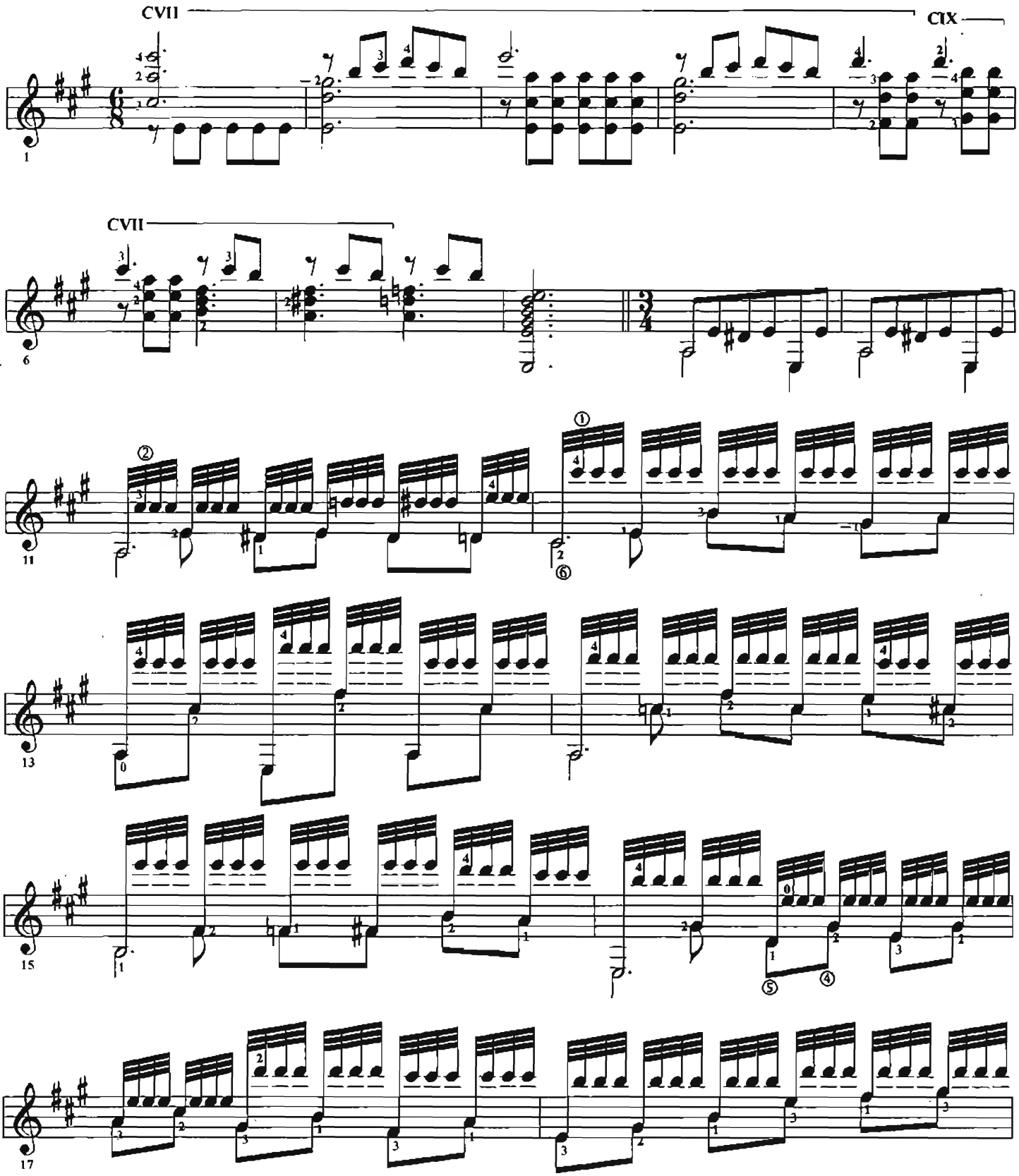

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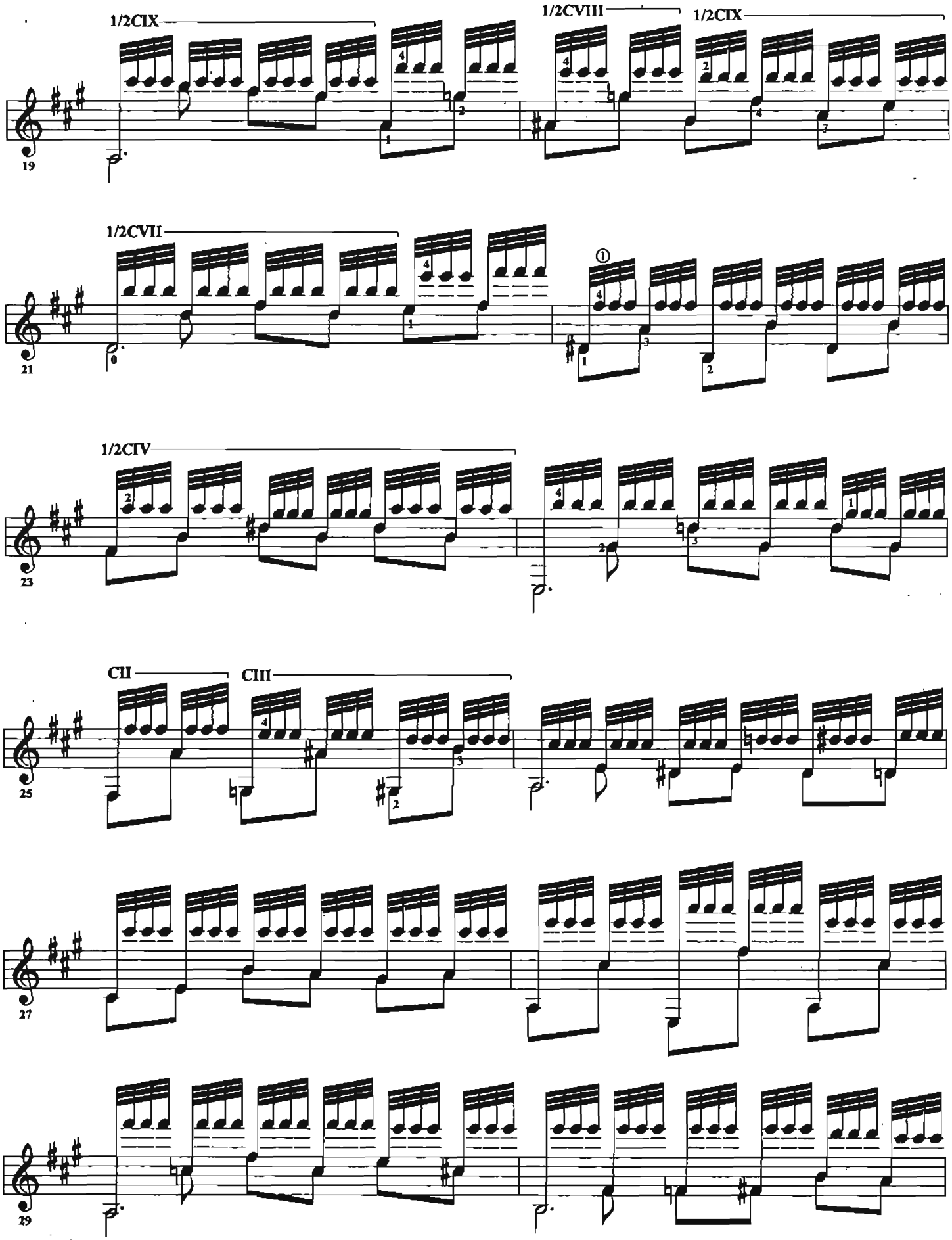

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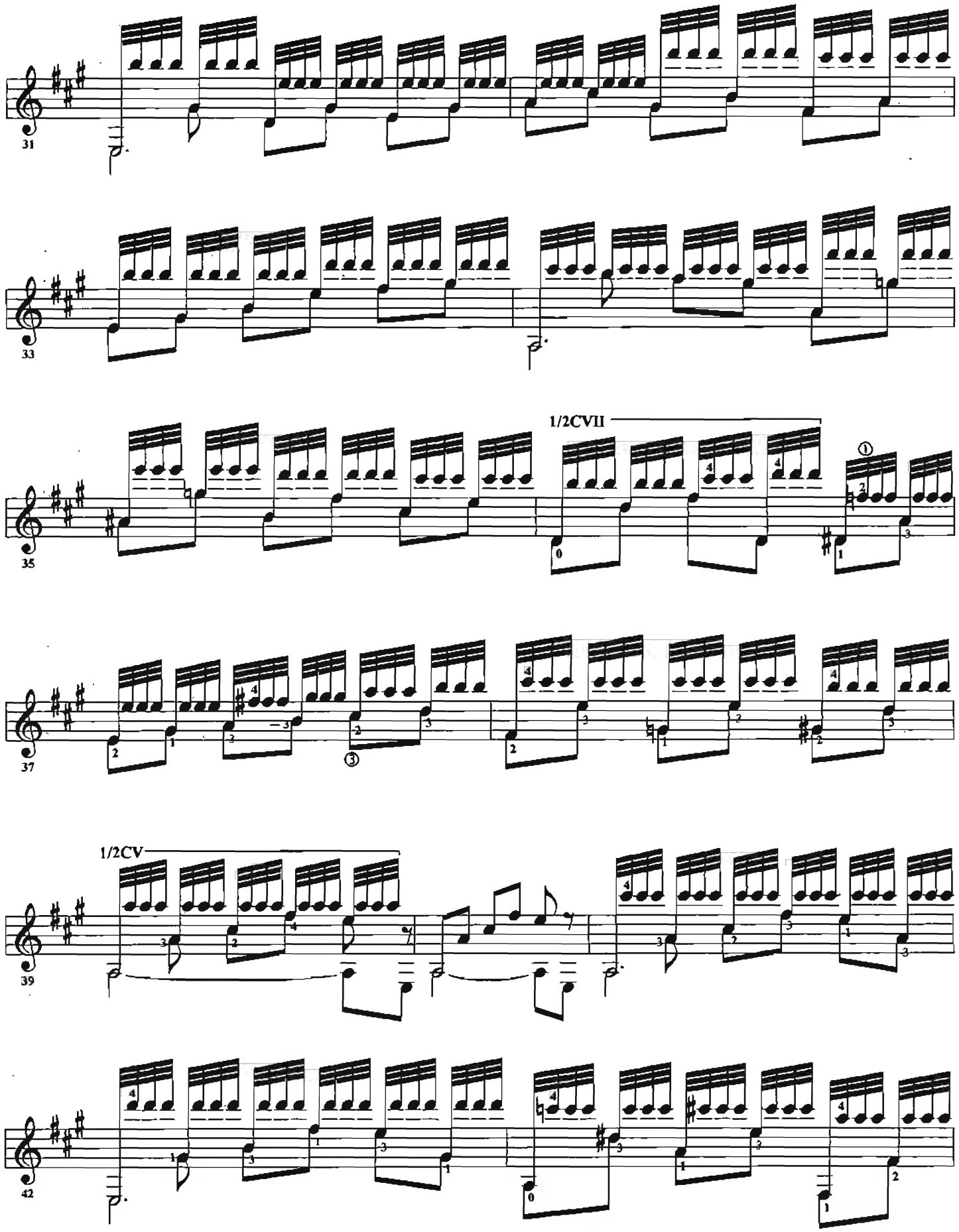

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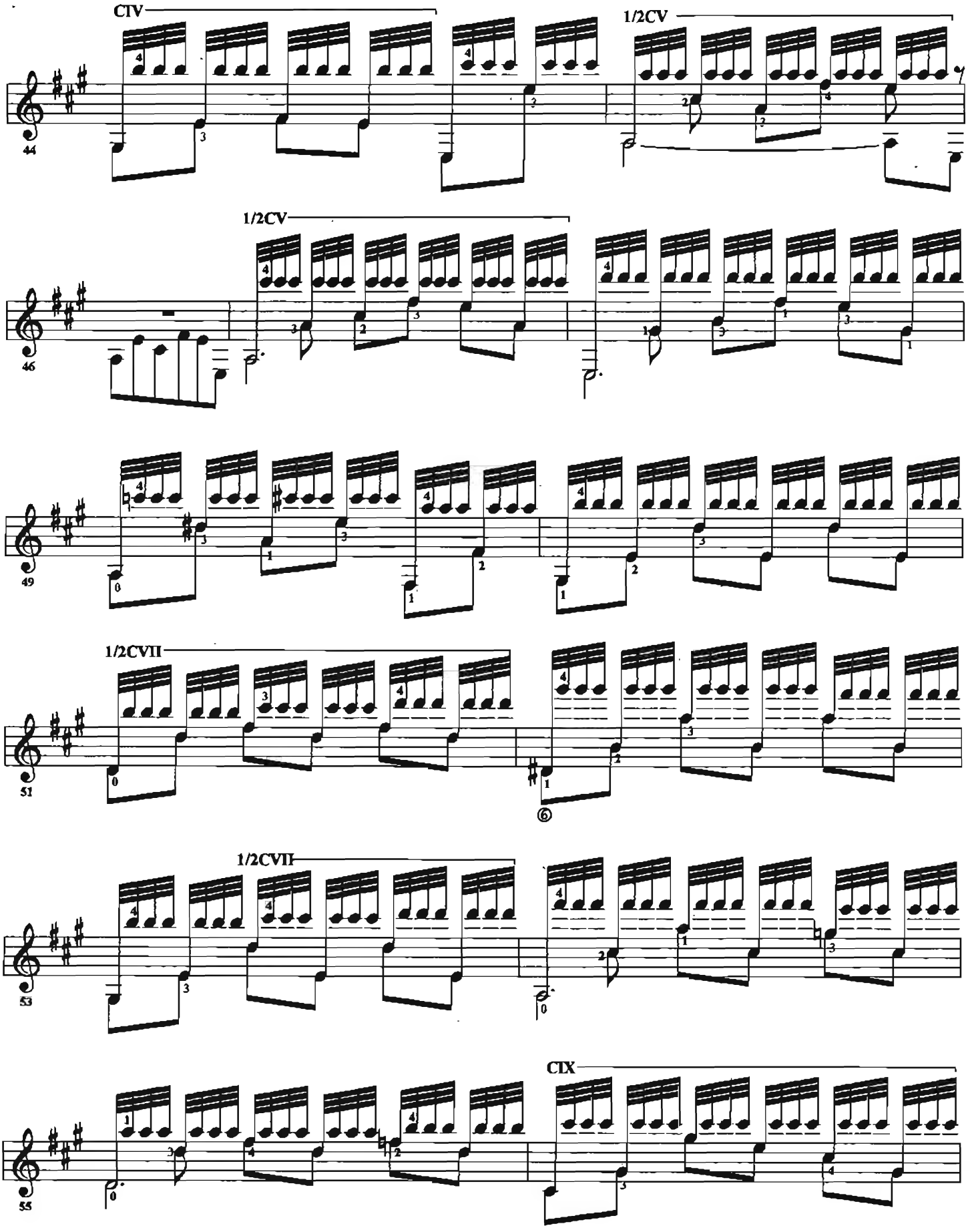

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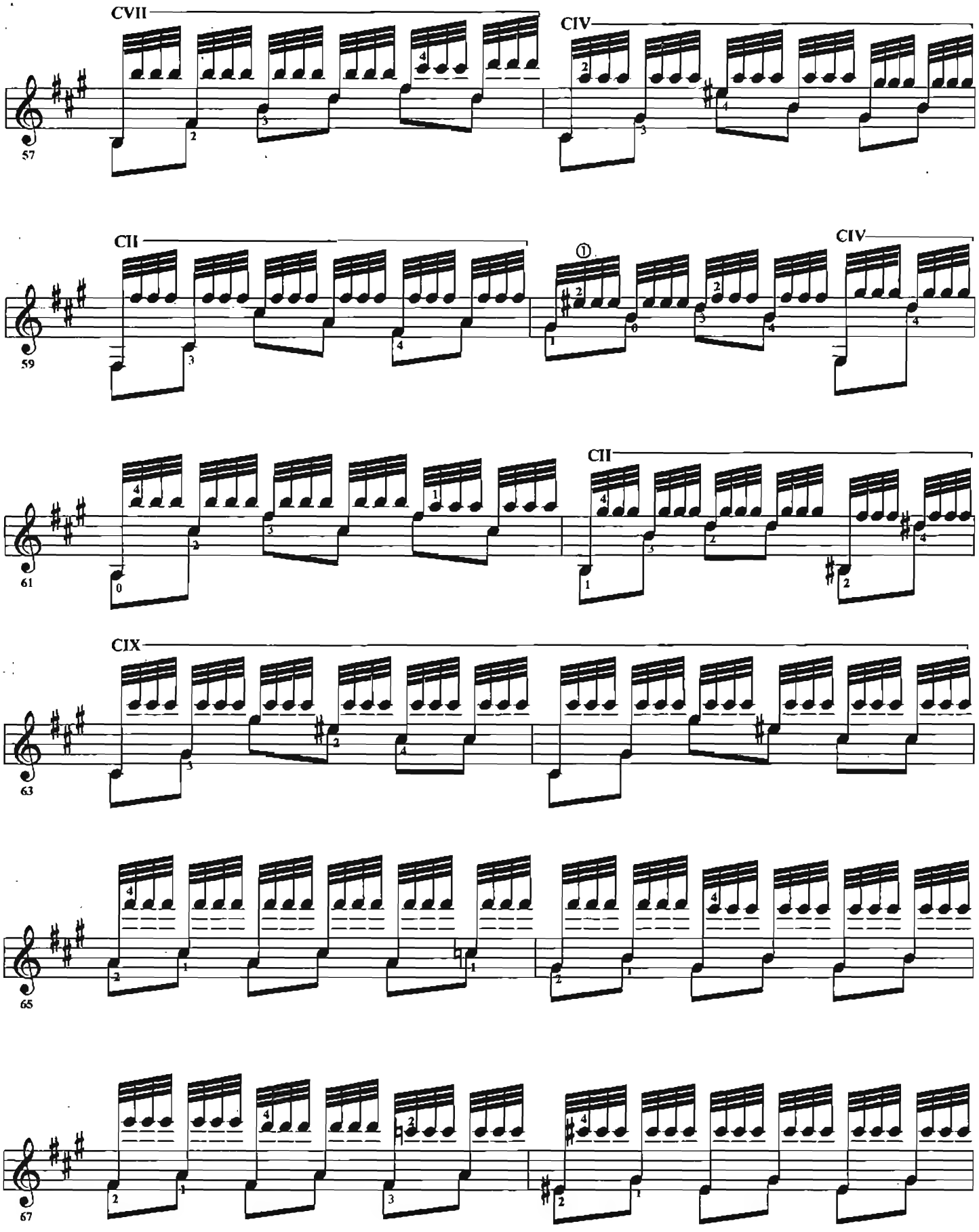

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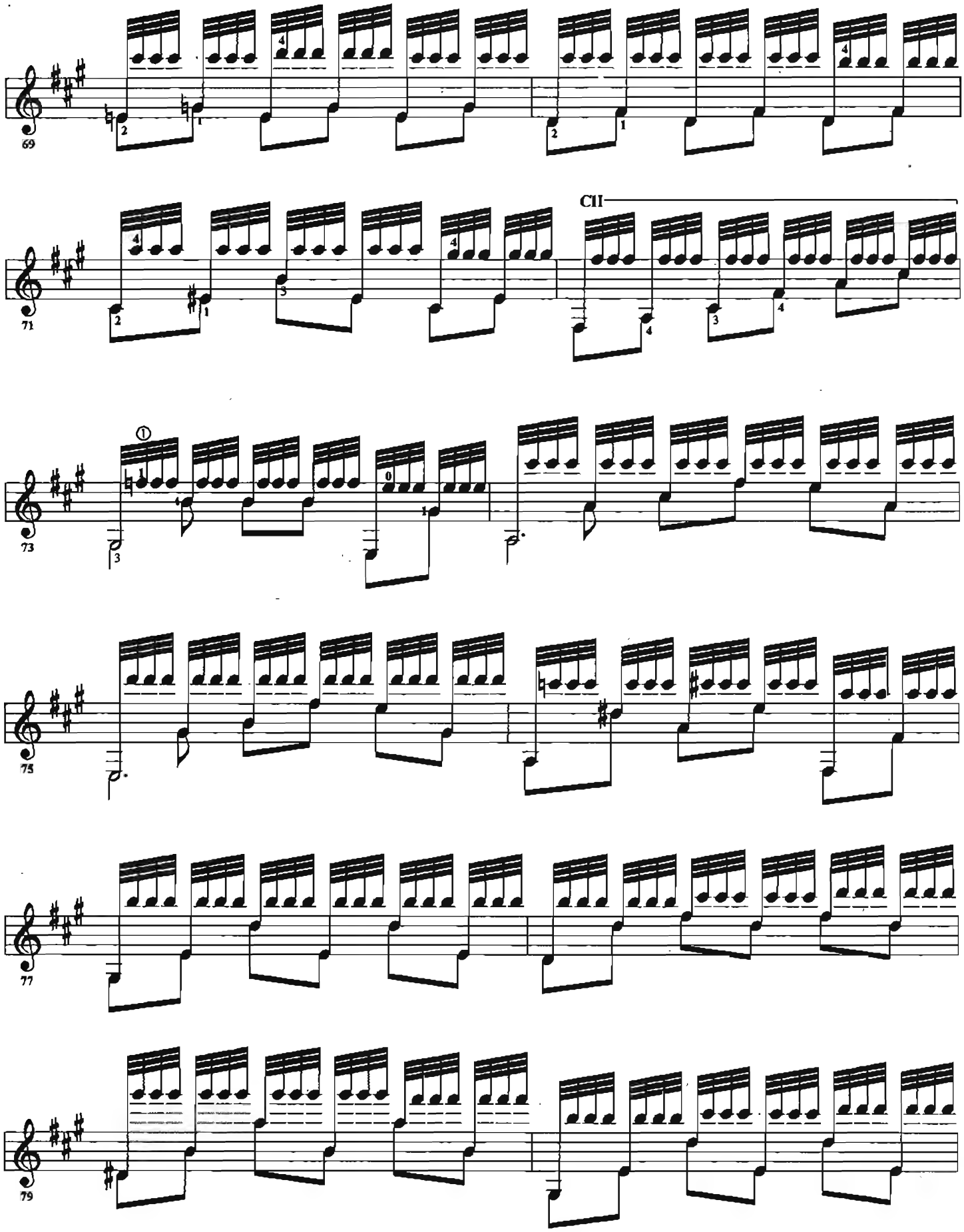

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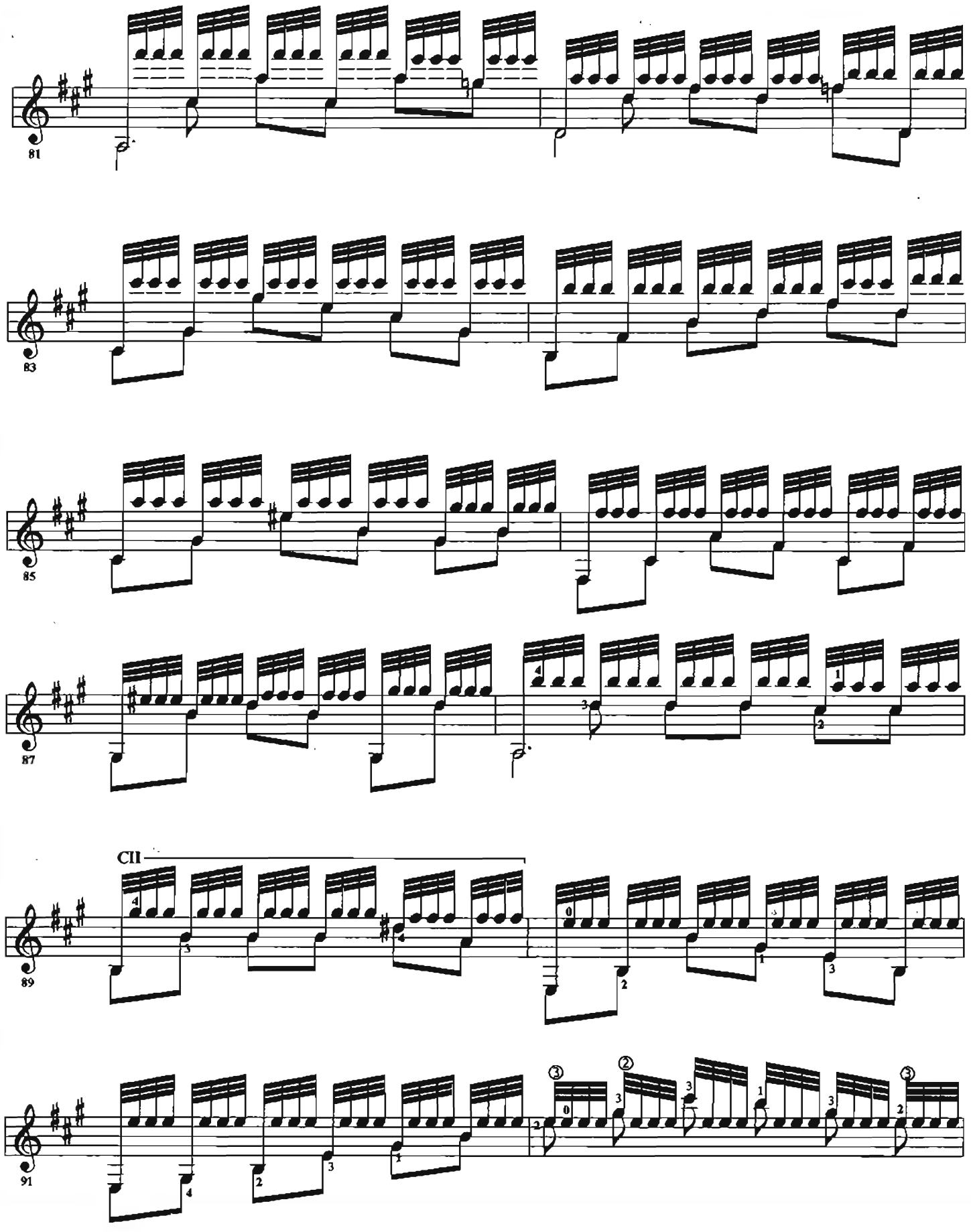

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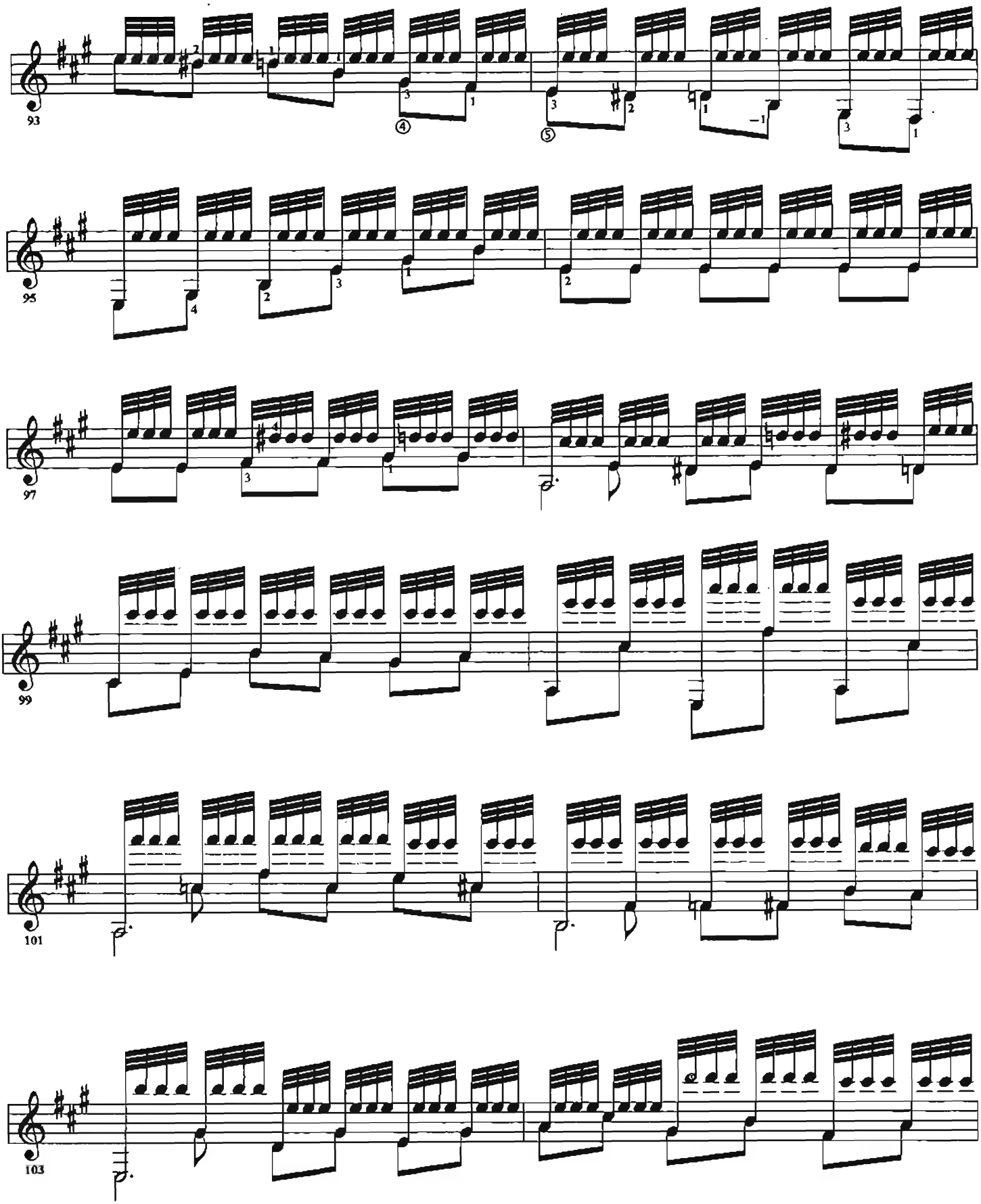

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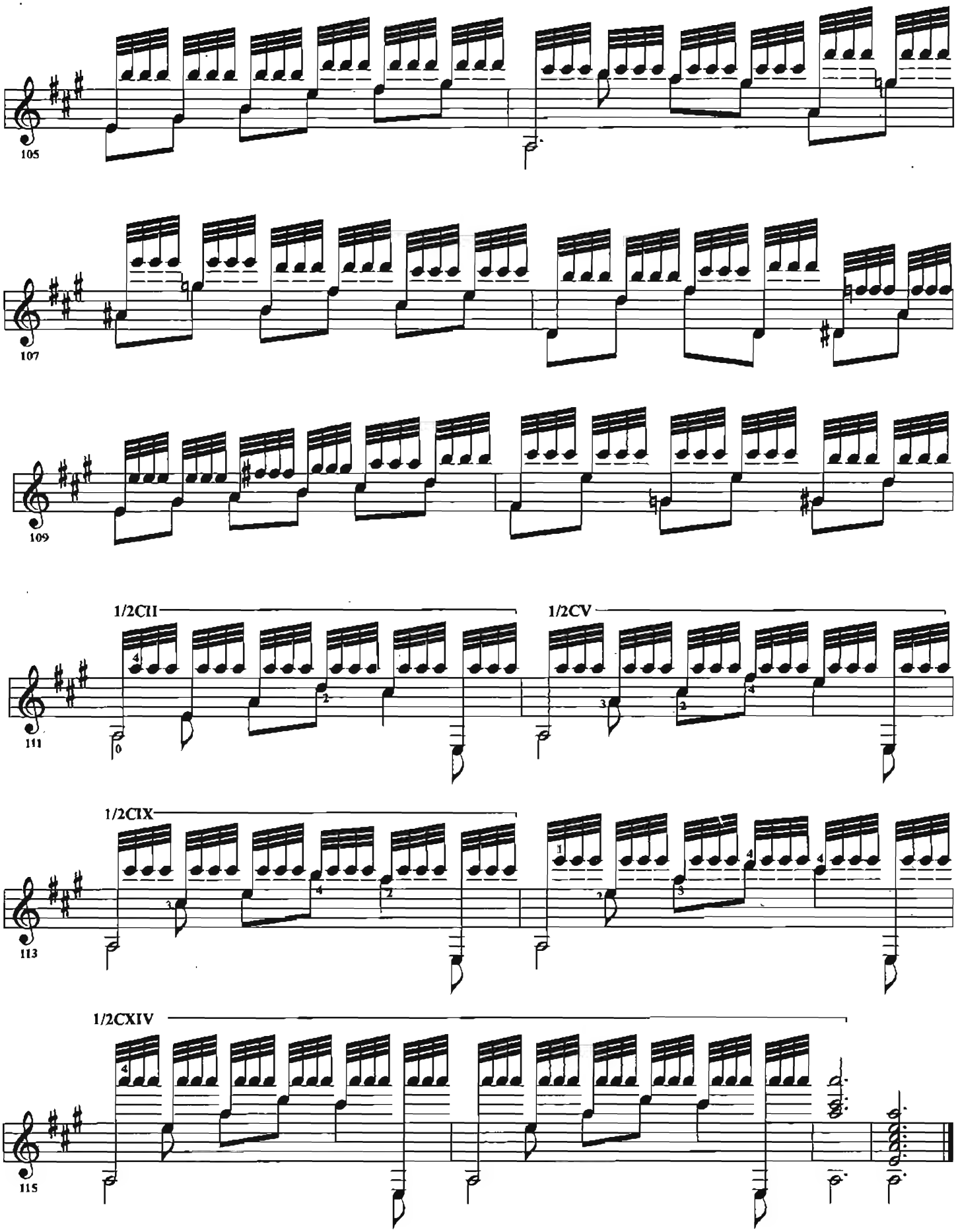

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Pepita - Vals

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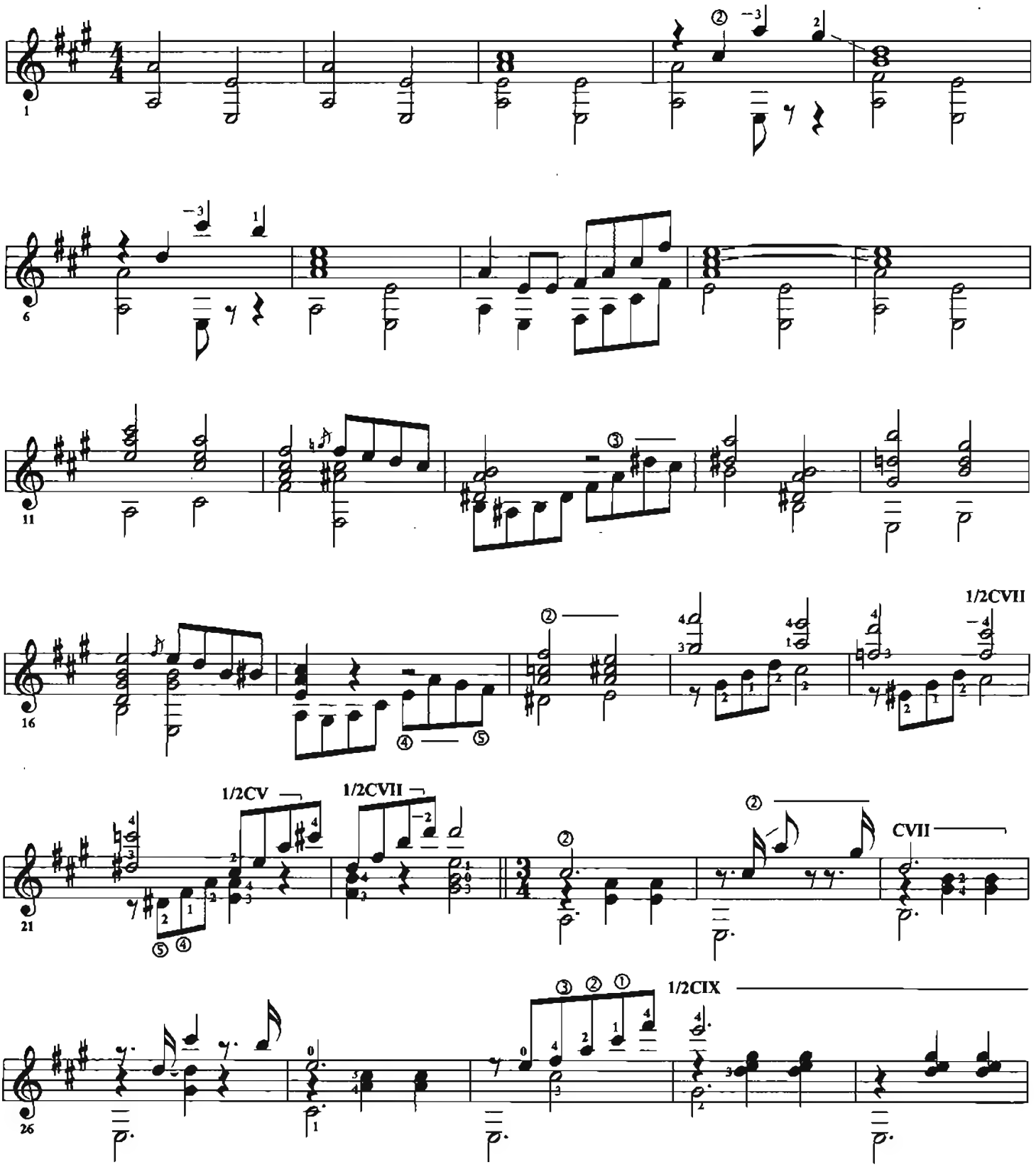

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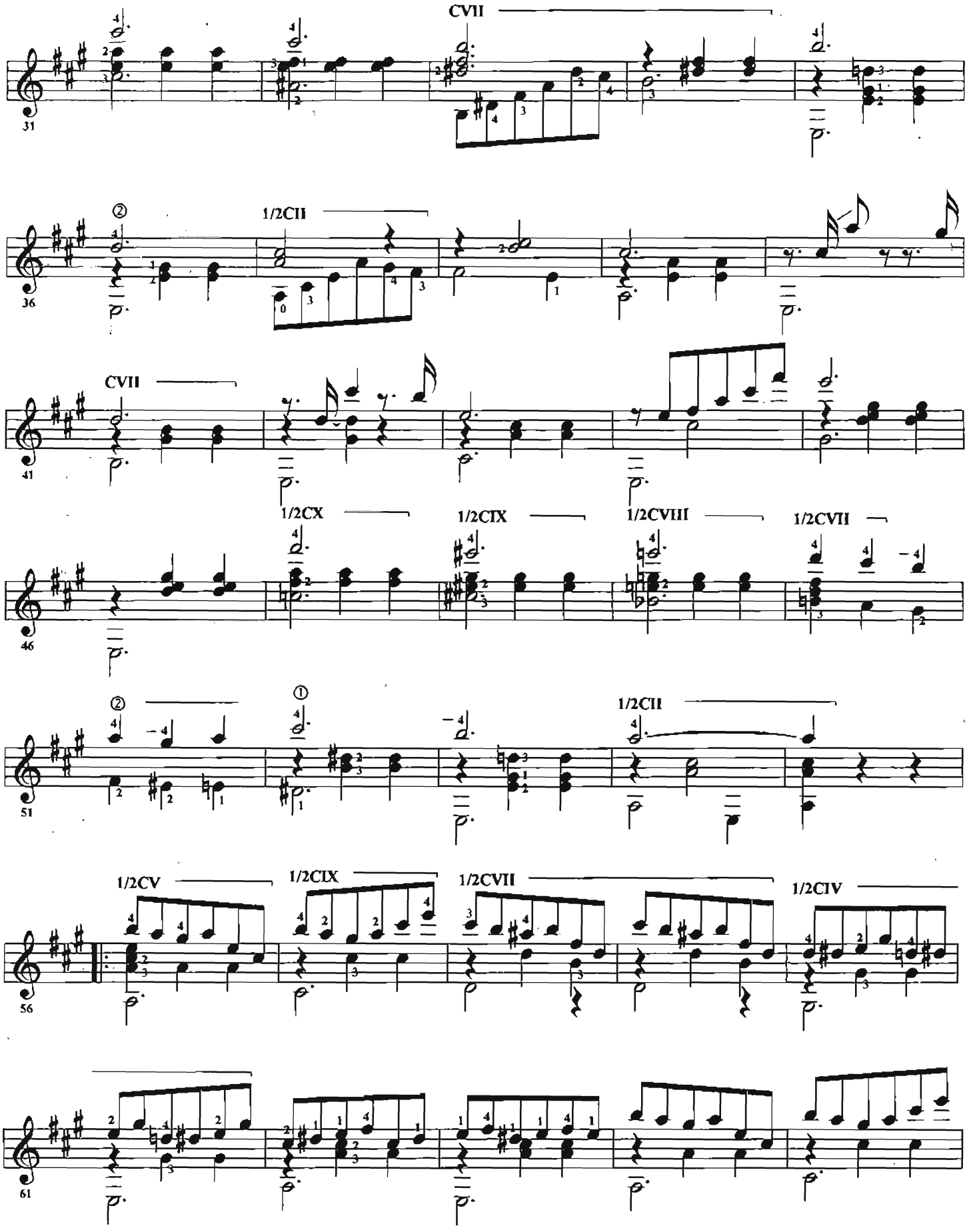

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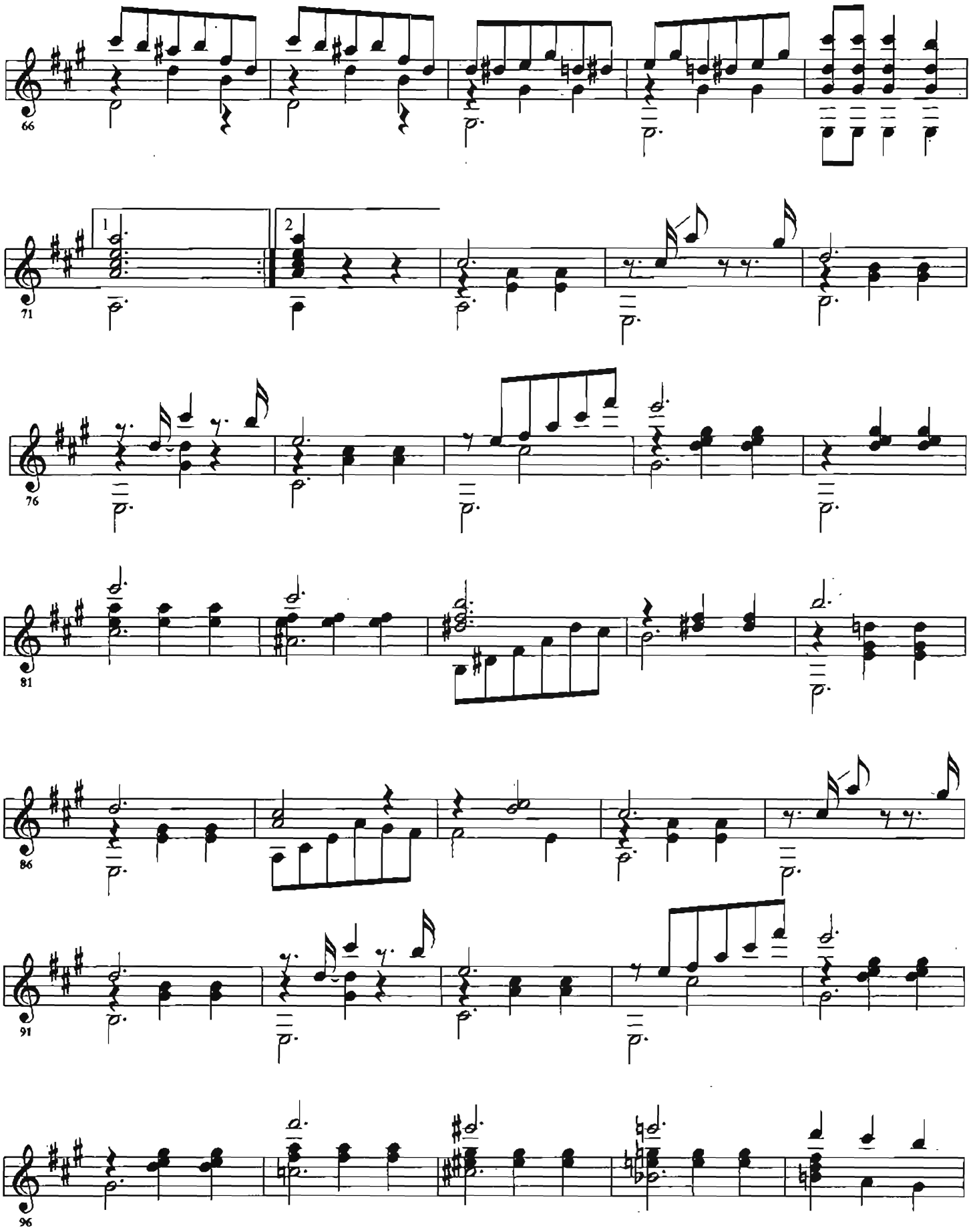

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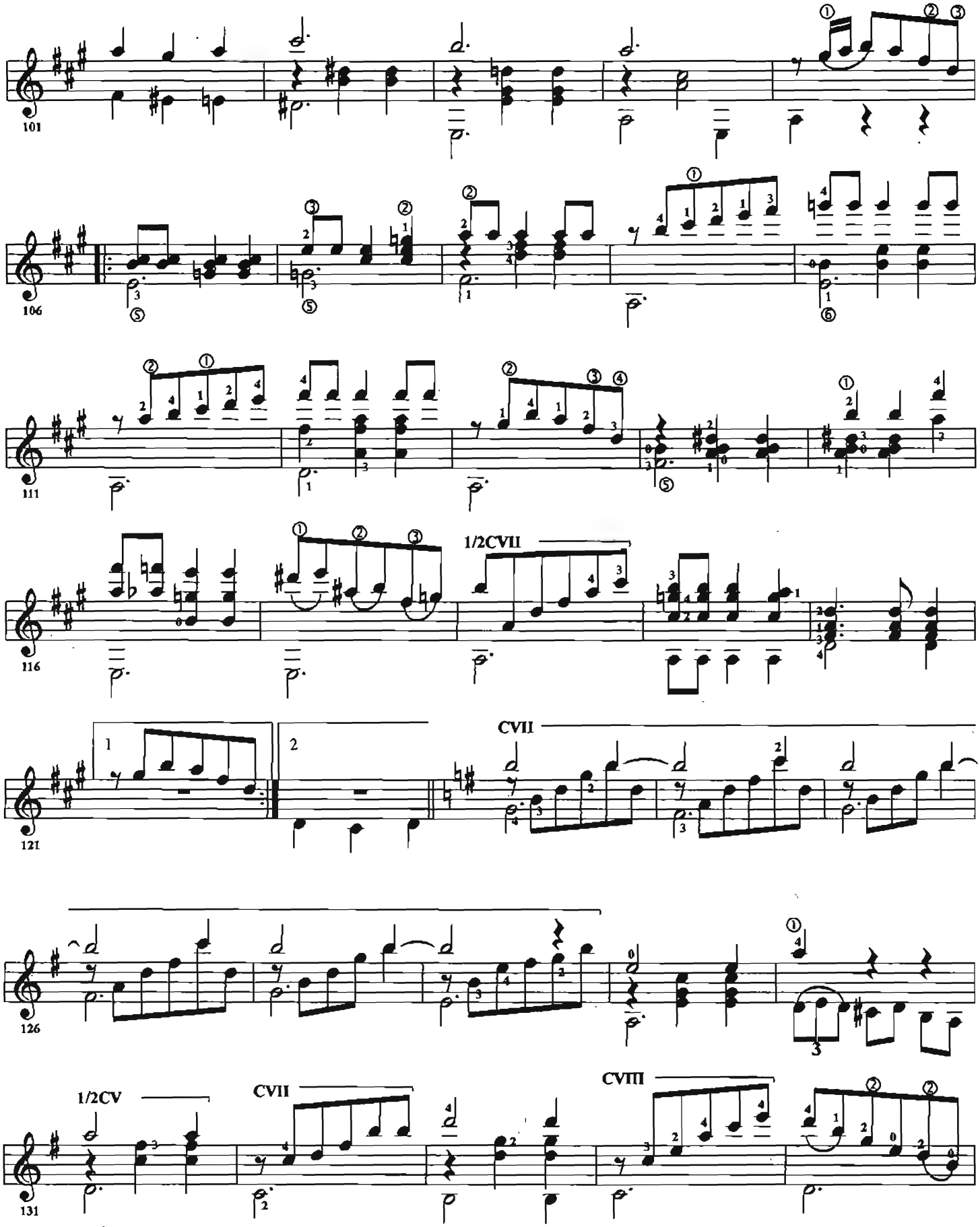

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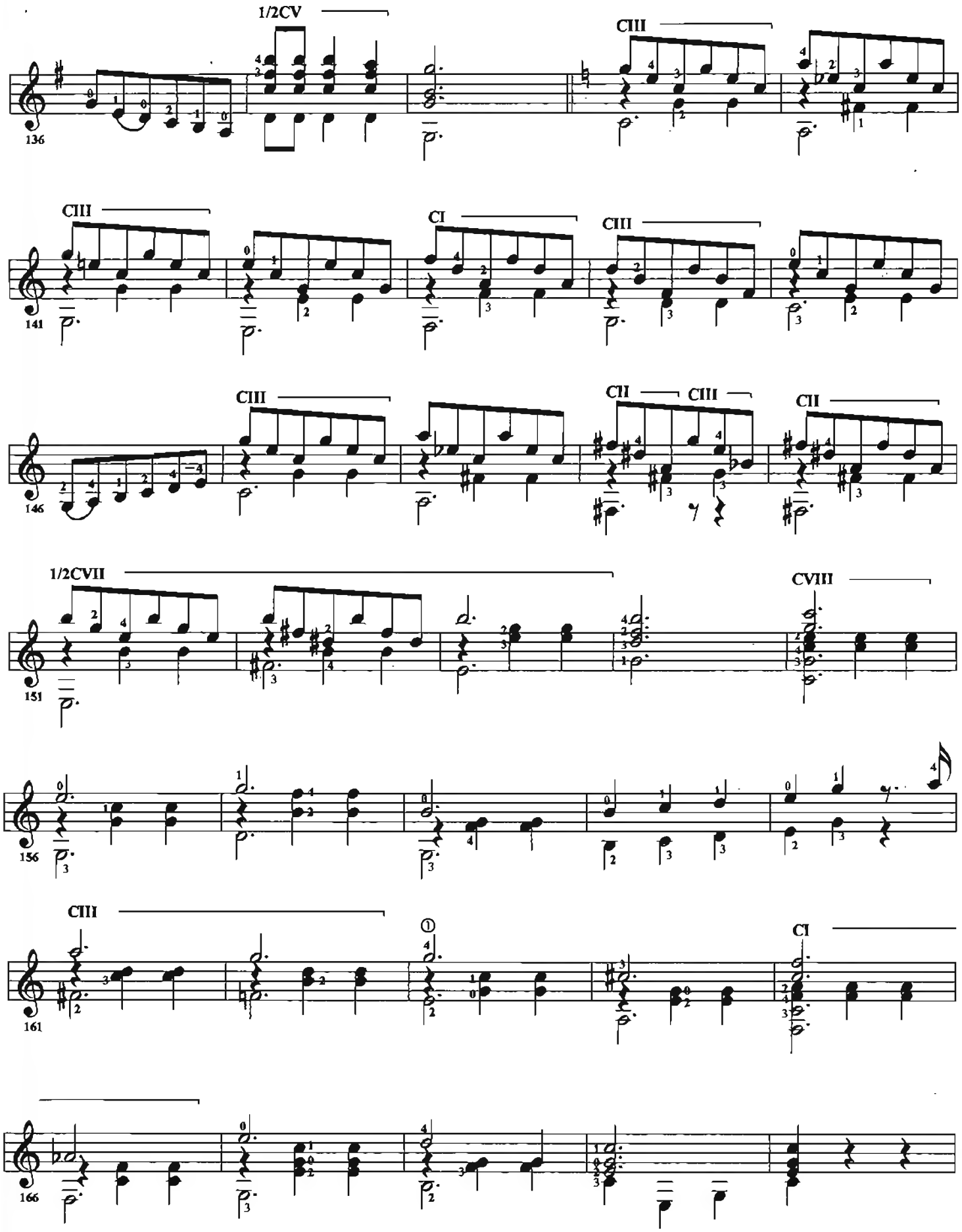

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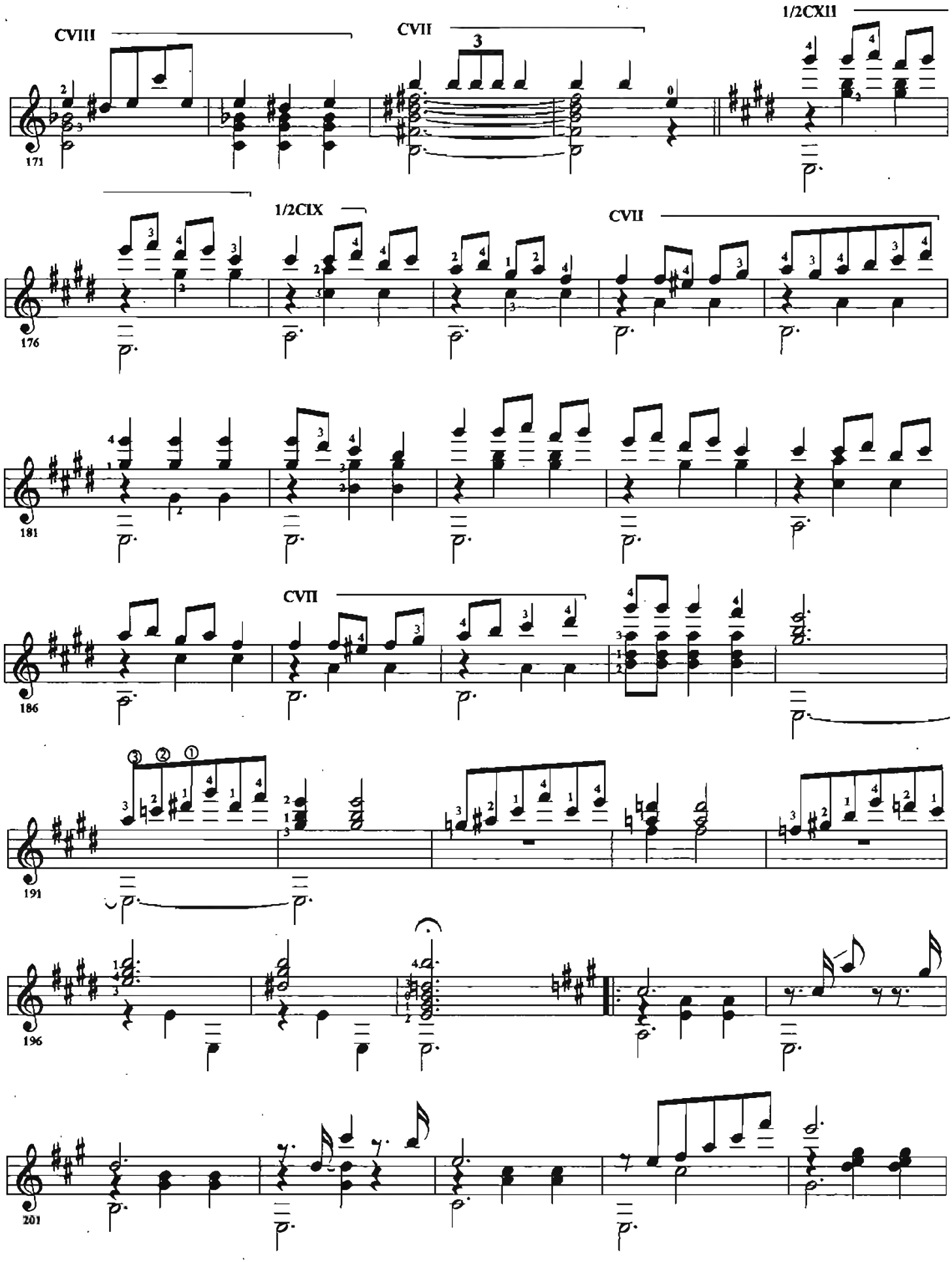

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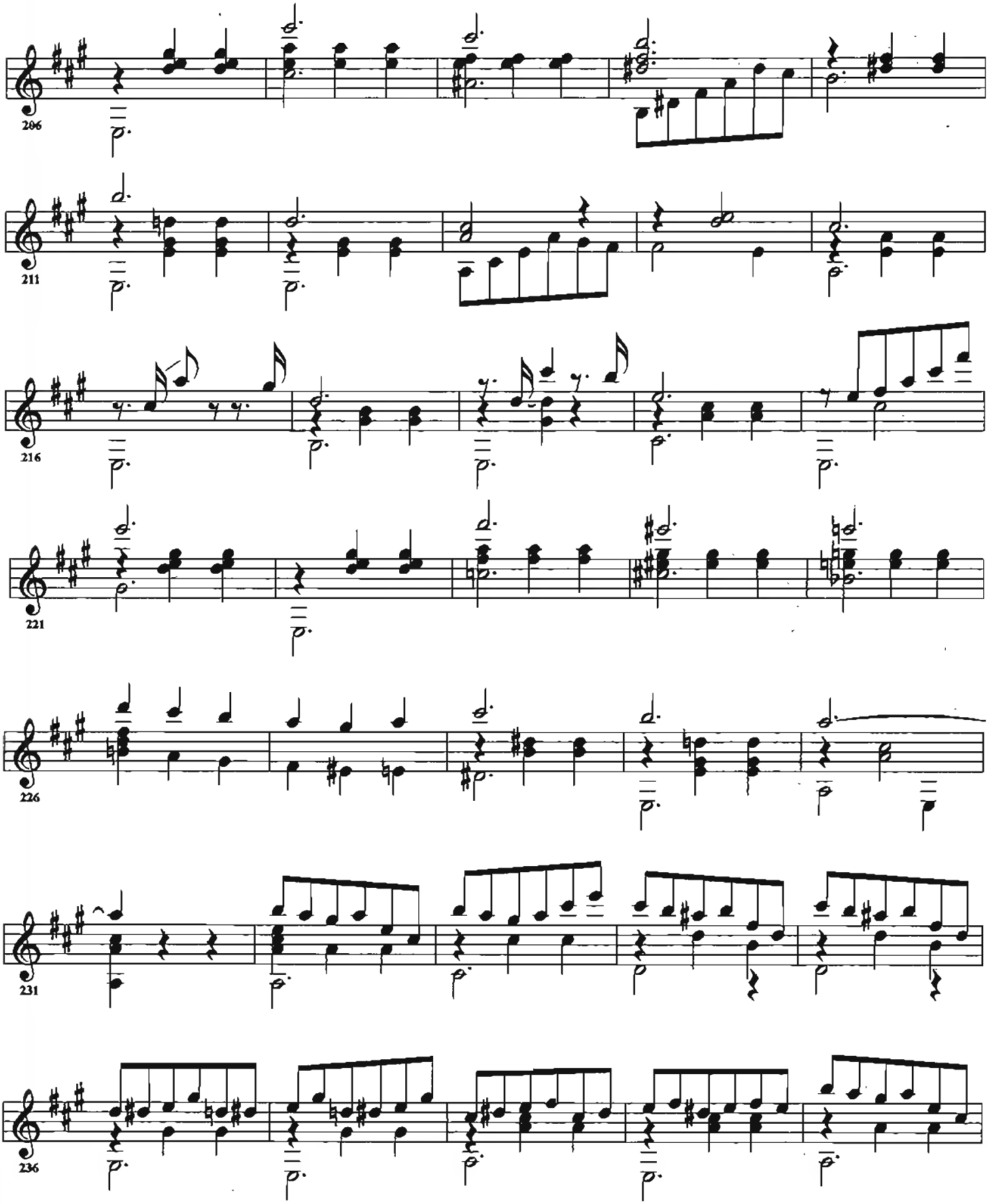

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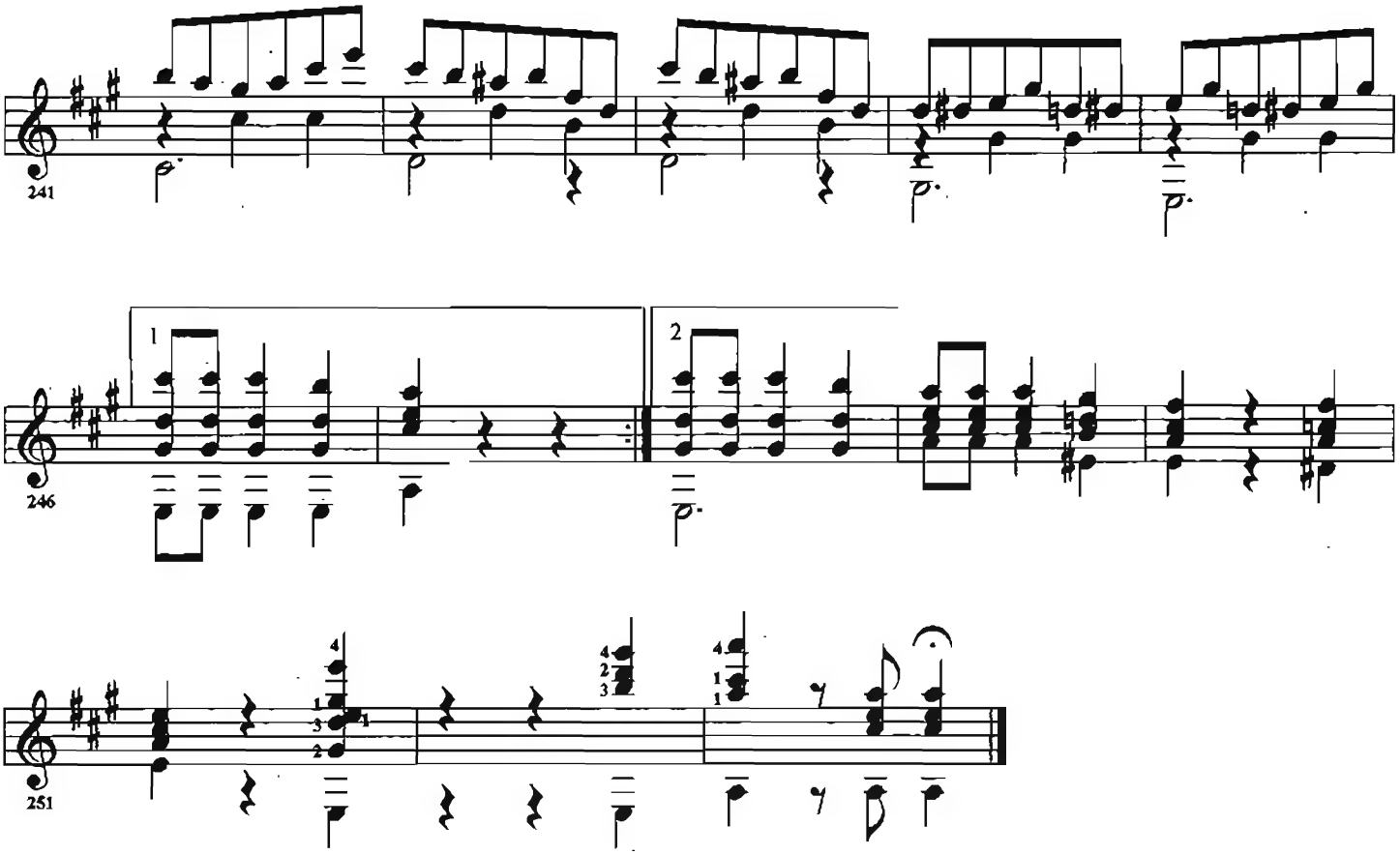

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Madrigal - Gavota

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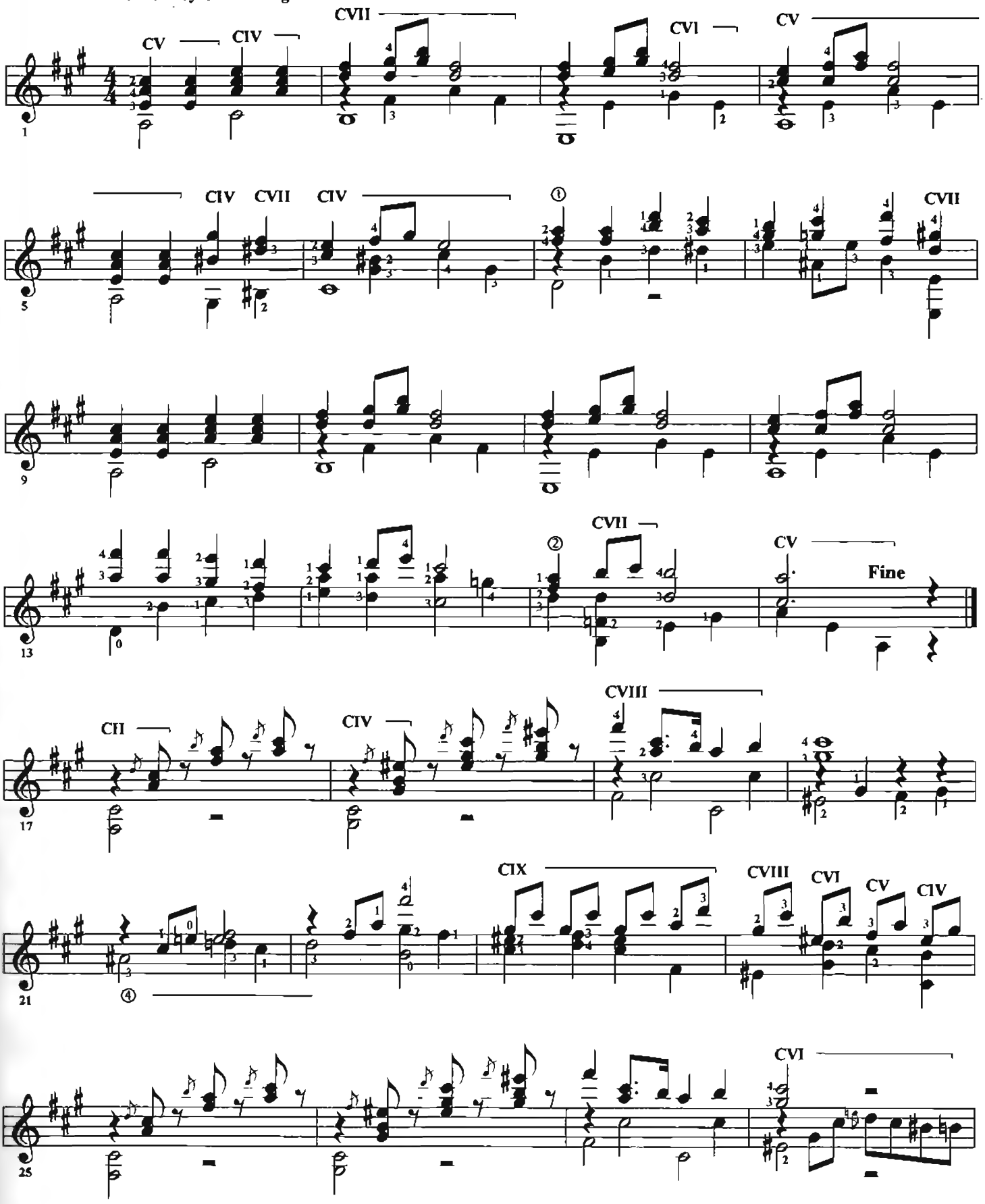

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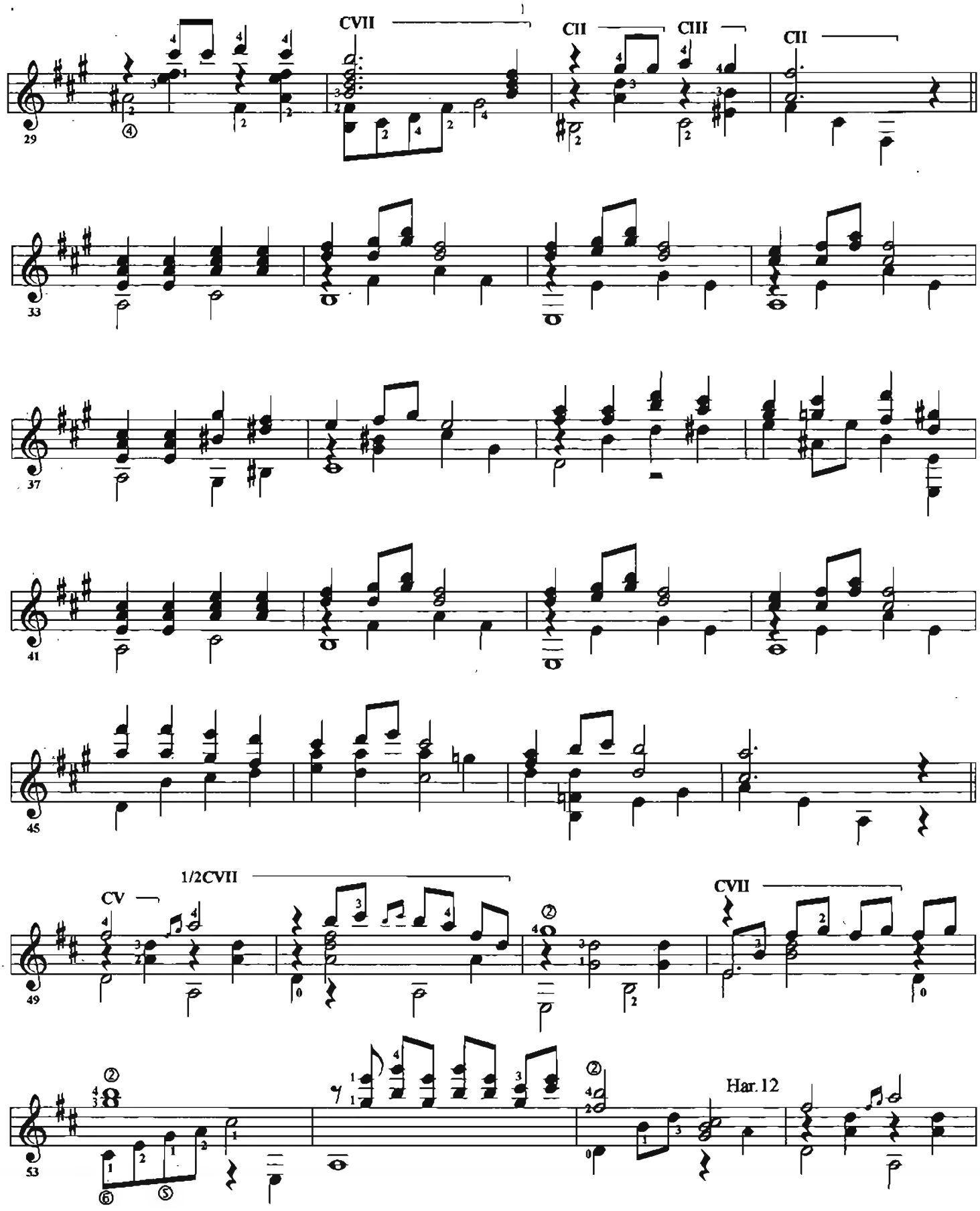

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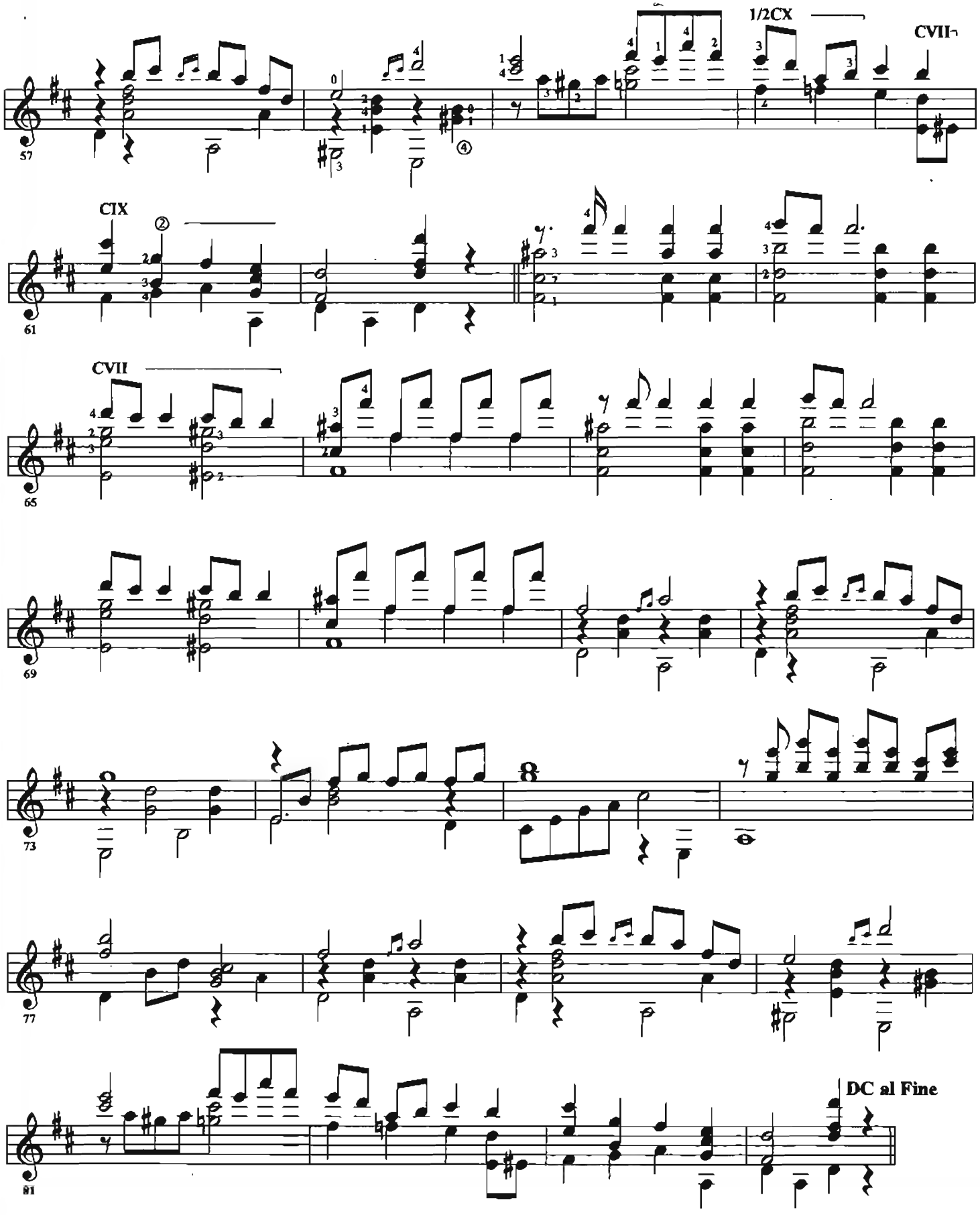

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Milonga

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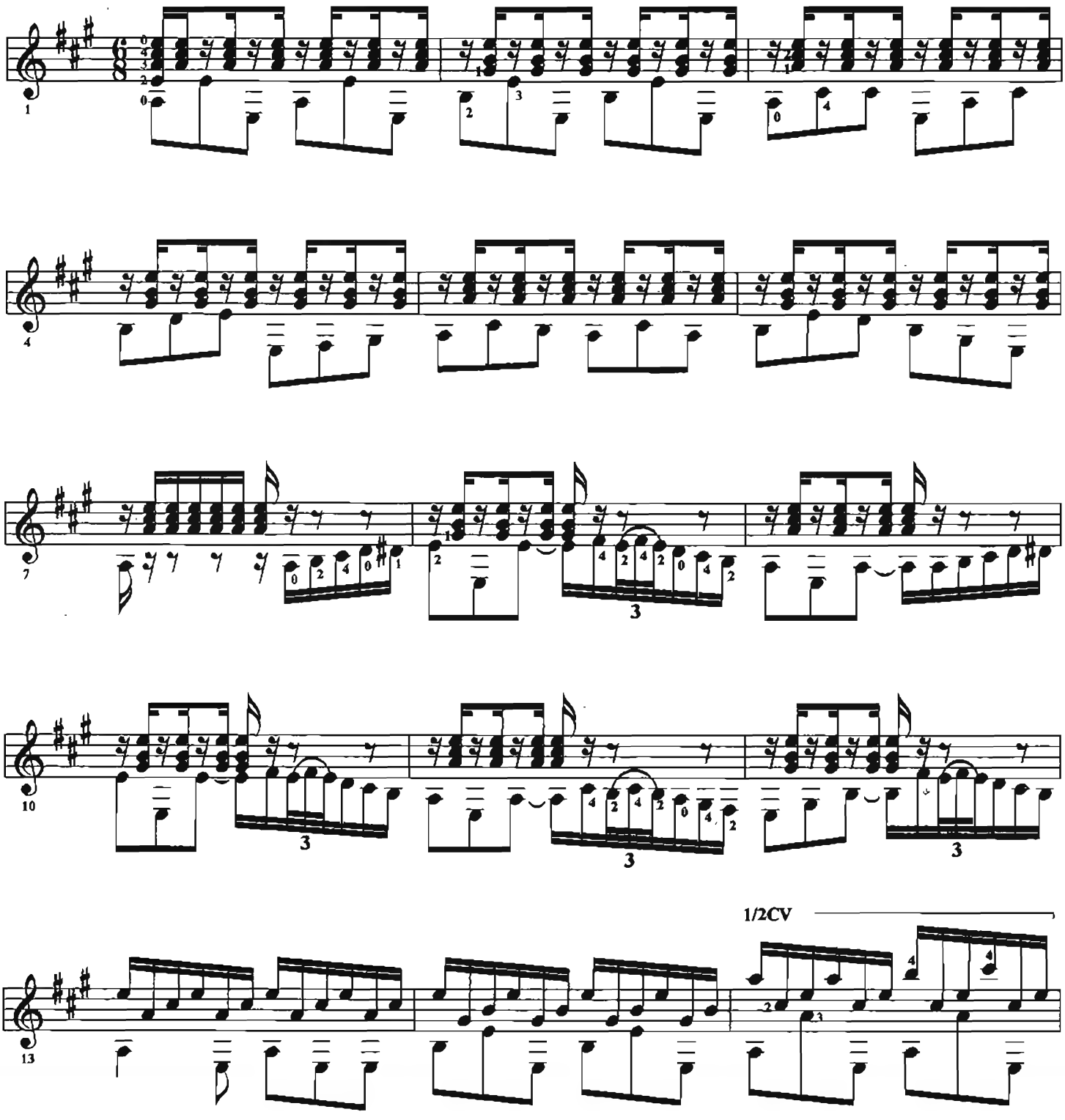

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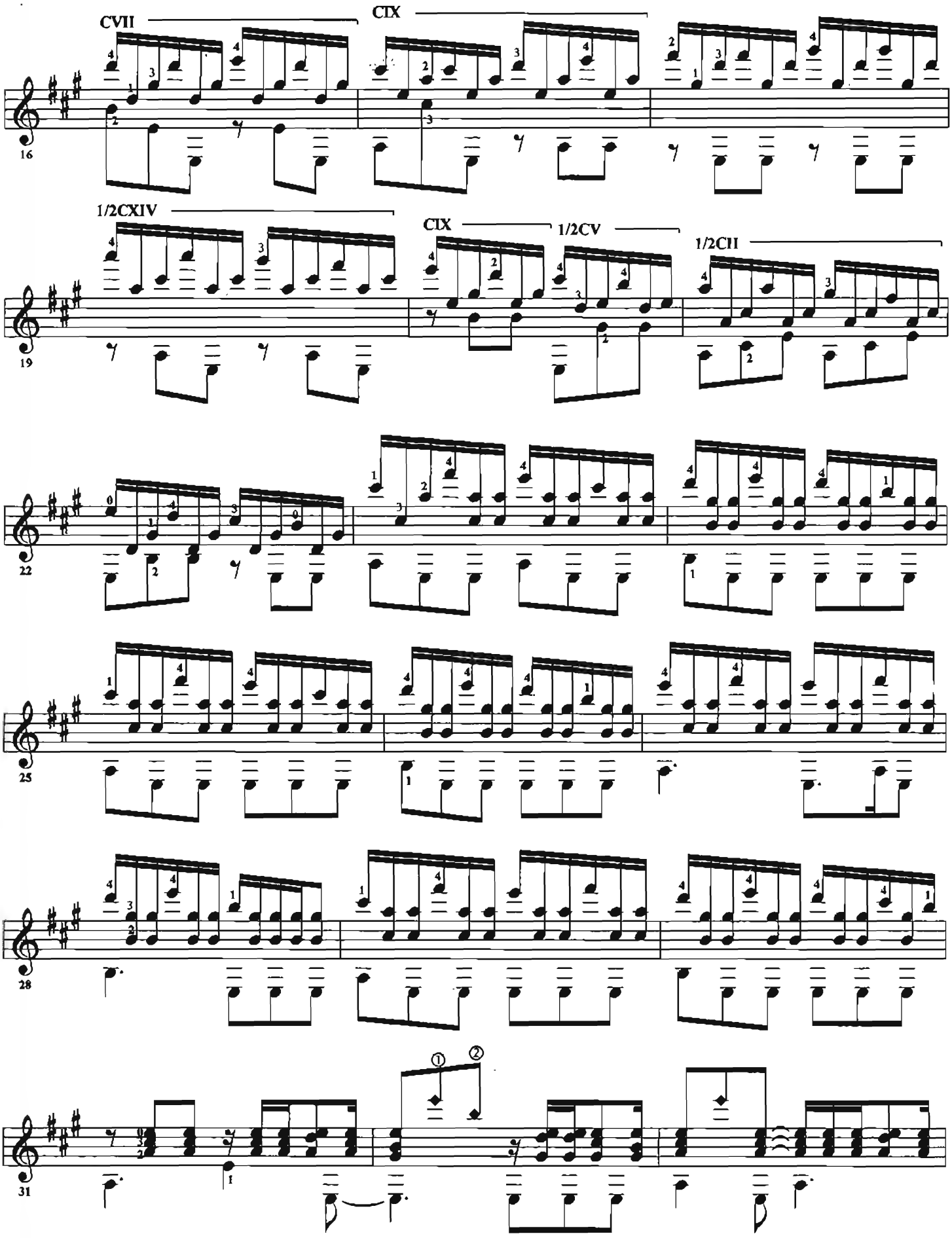

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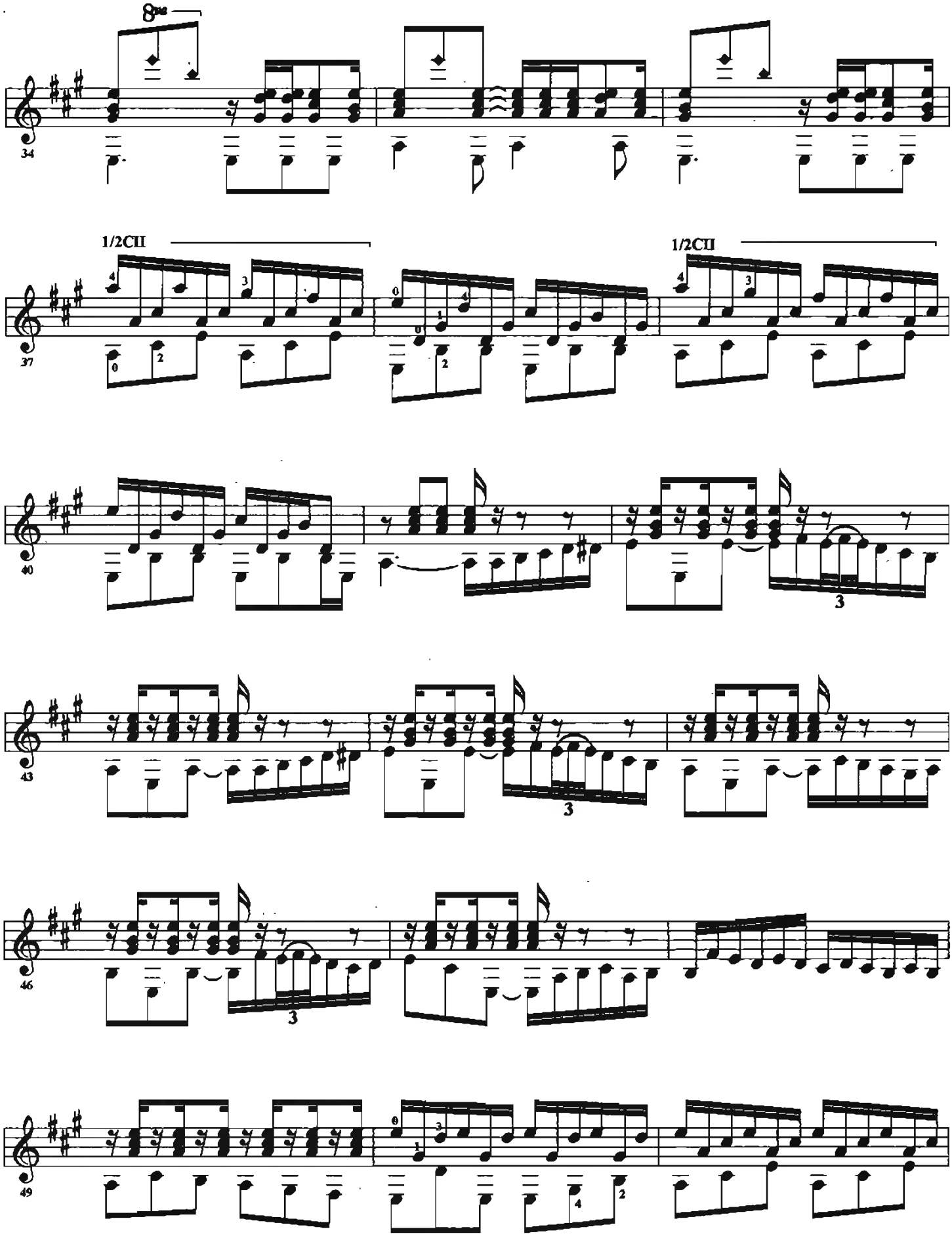

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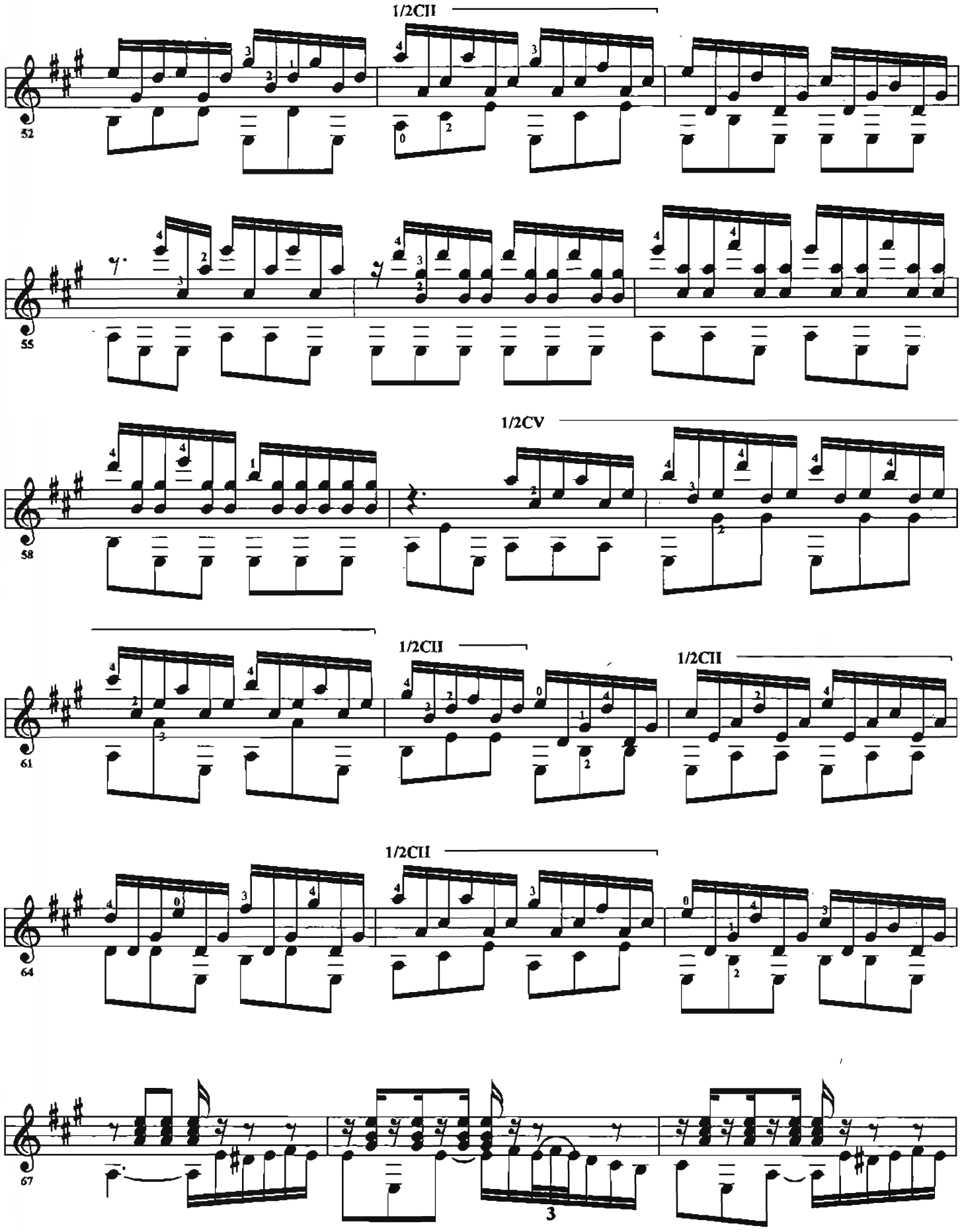

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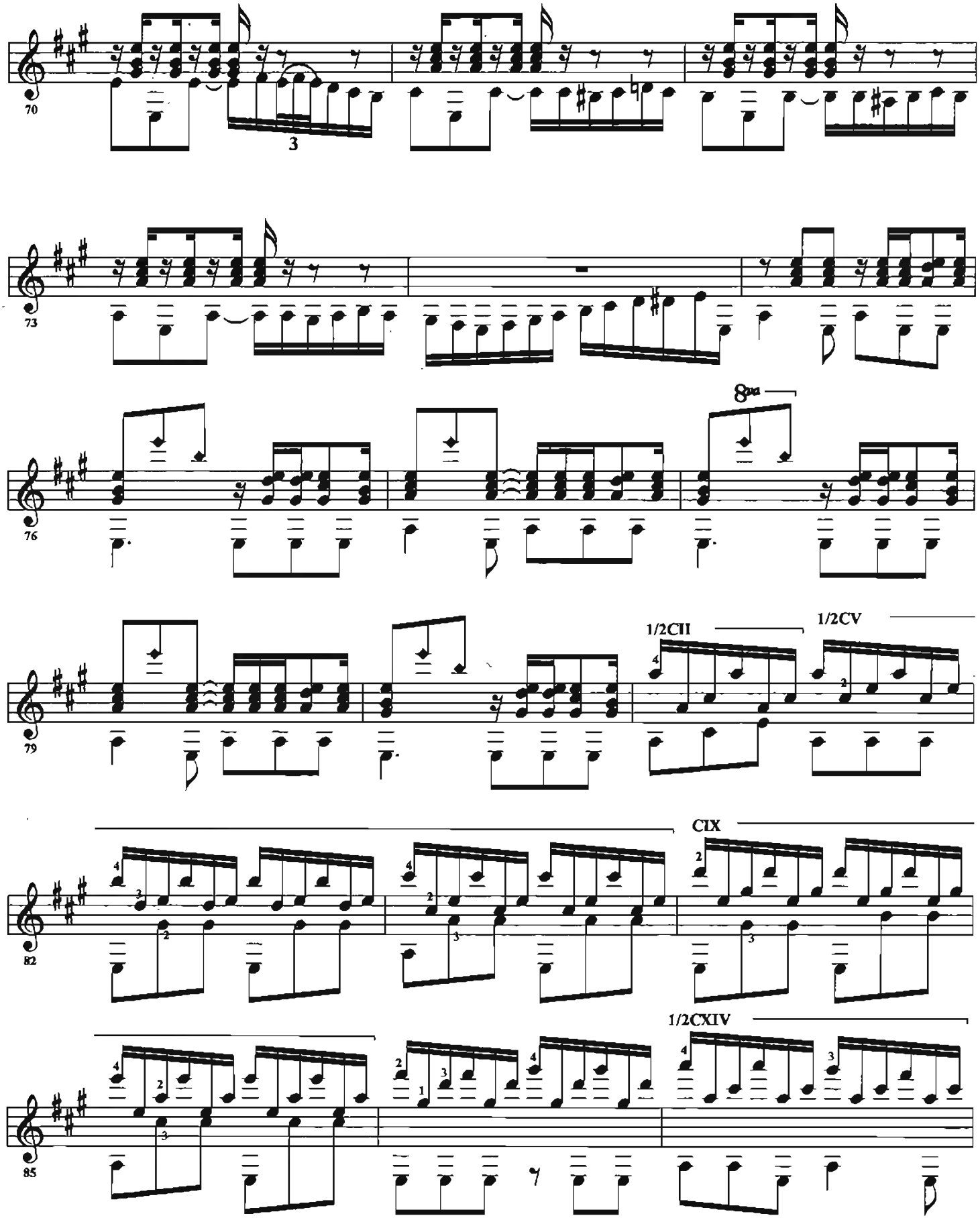

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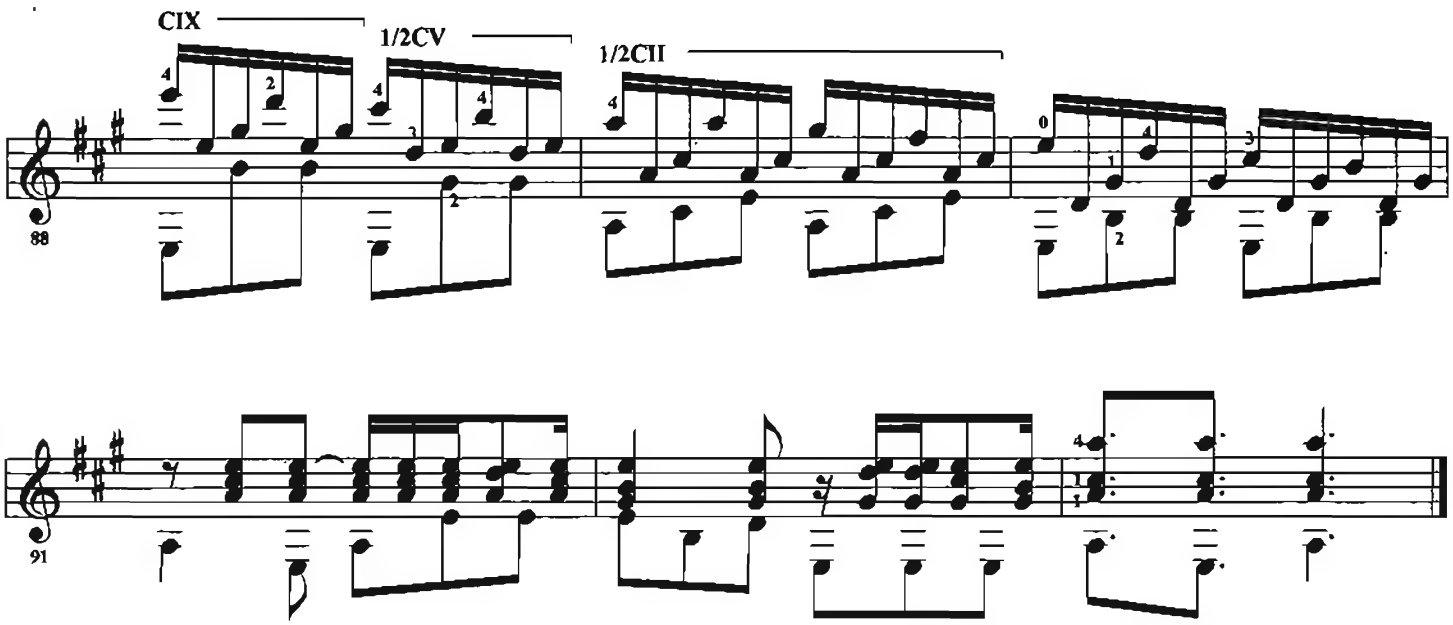

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Oro y Plata - Vals

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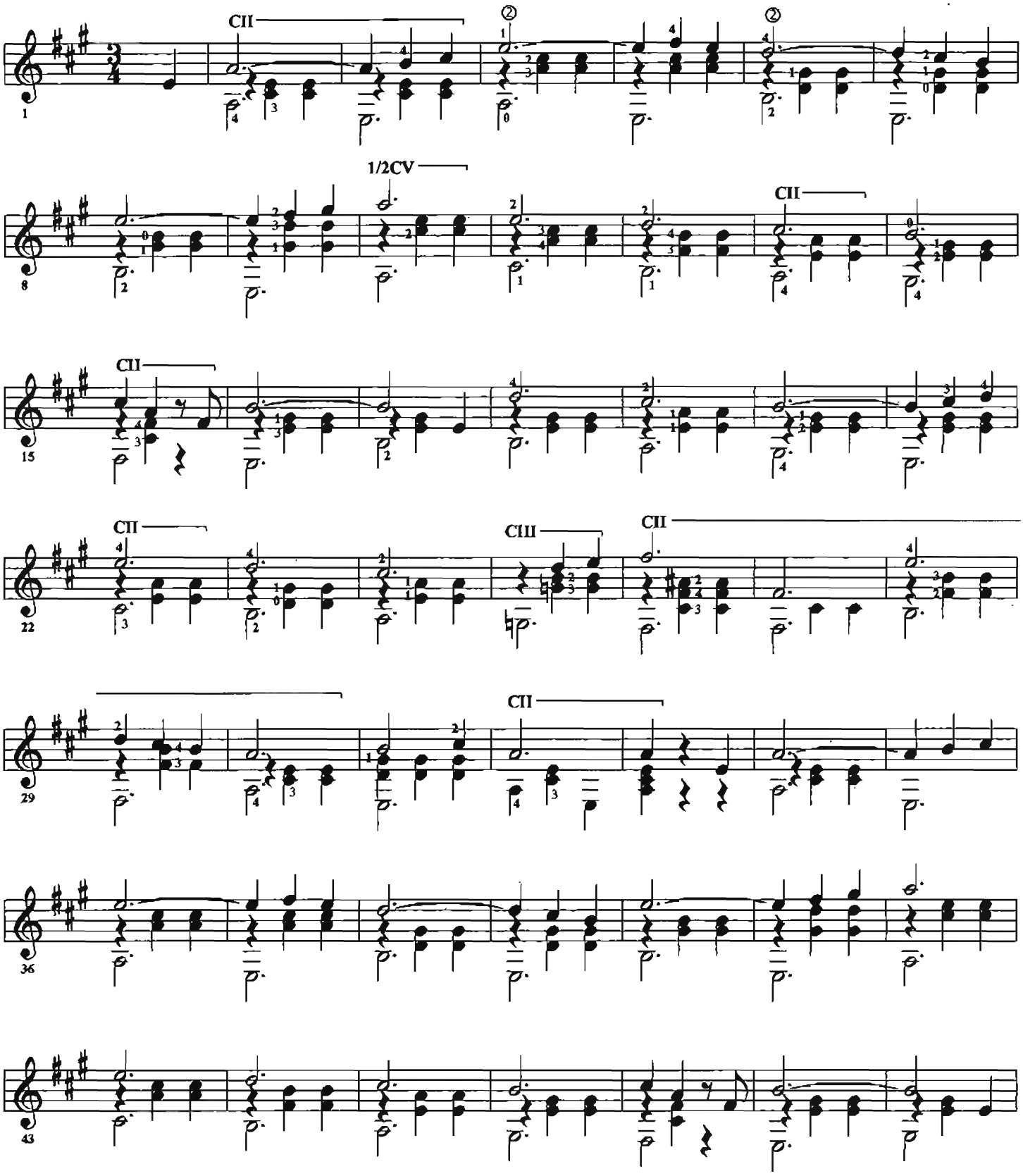

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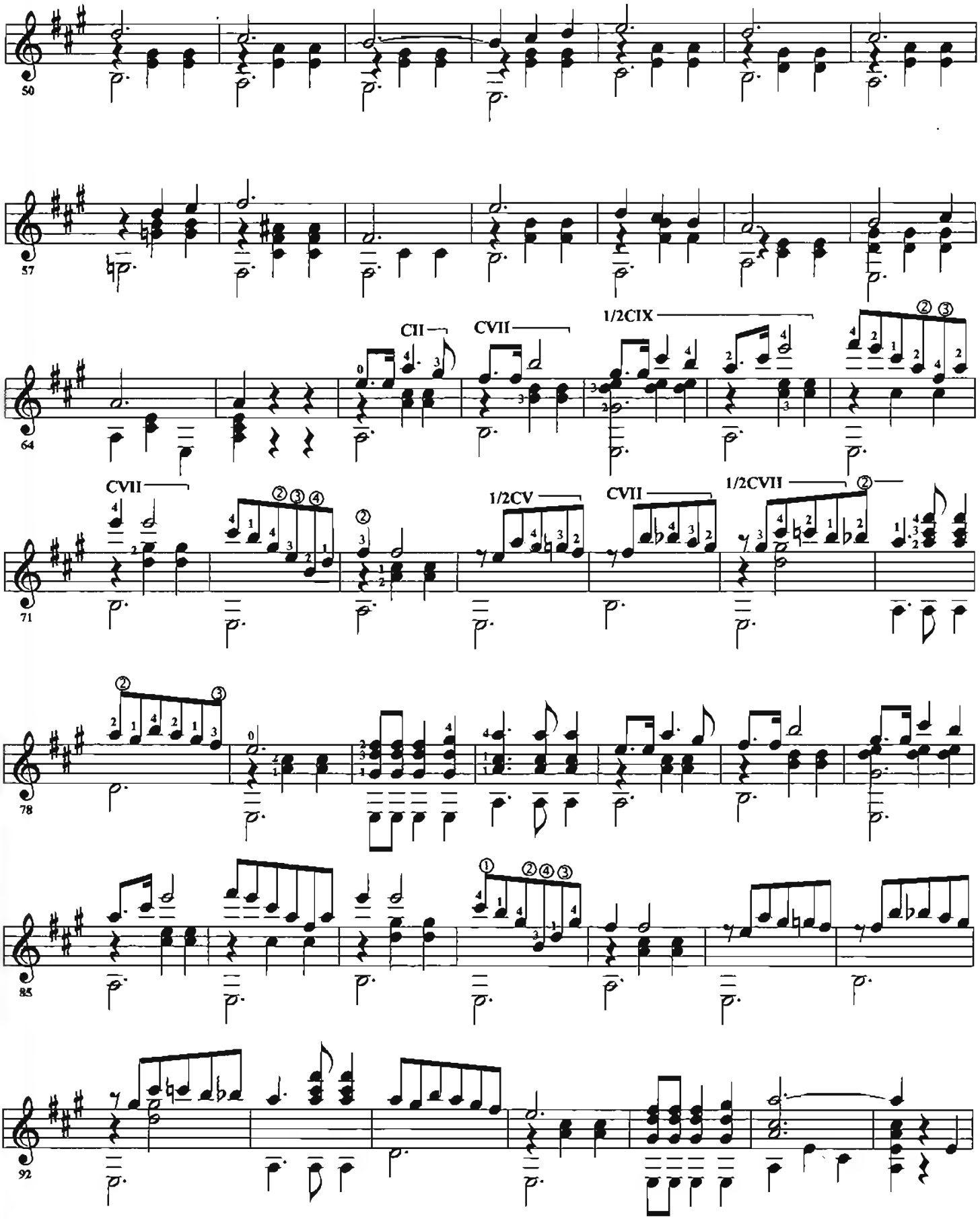

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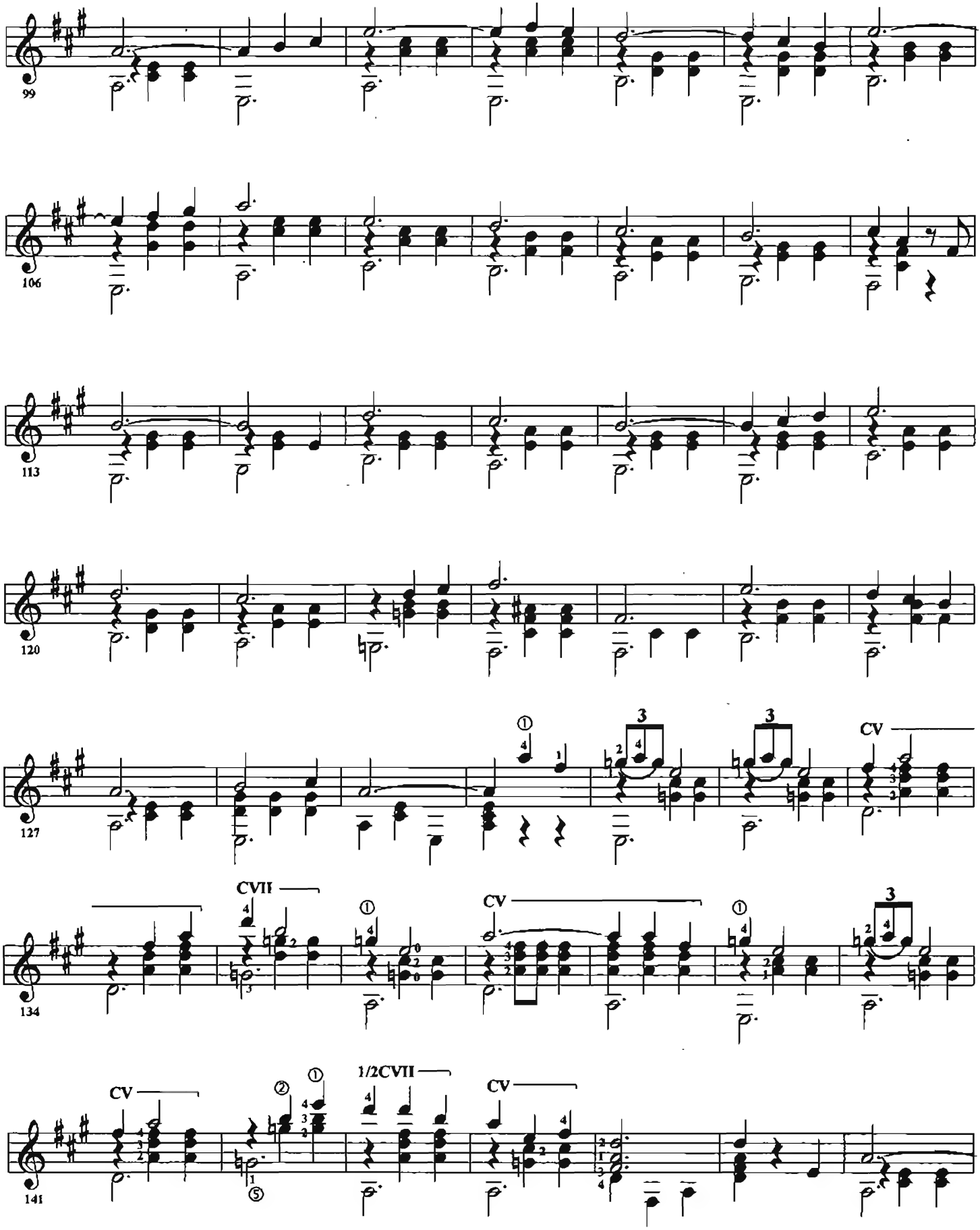

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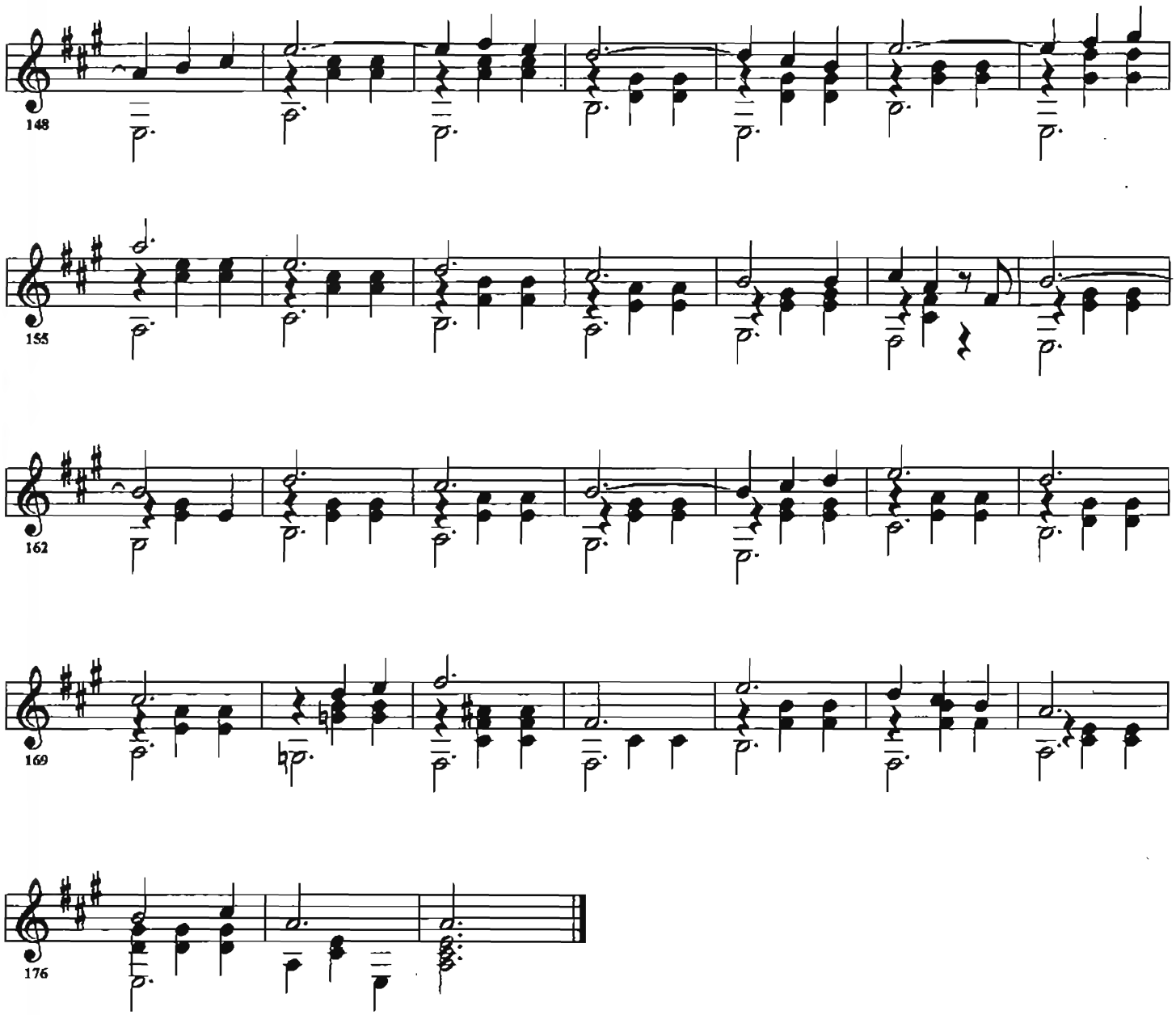

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Vals No.4

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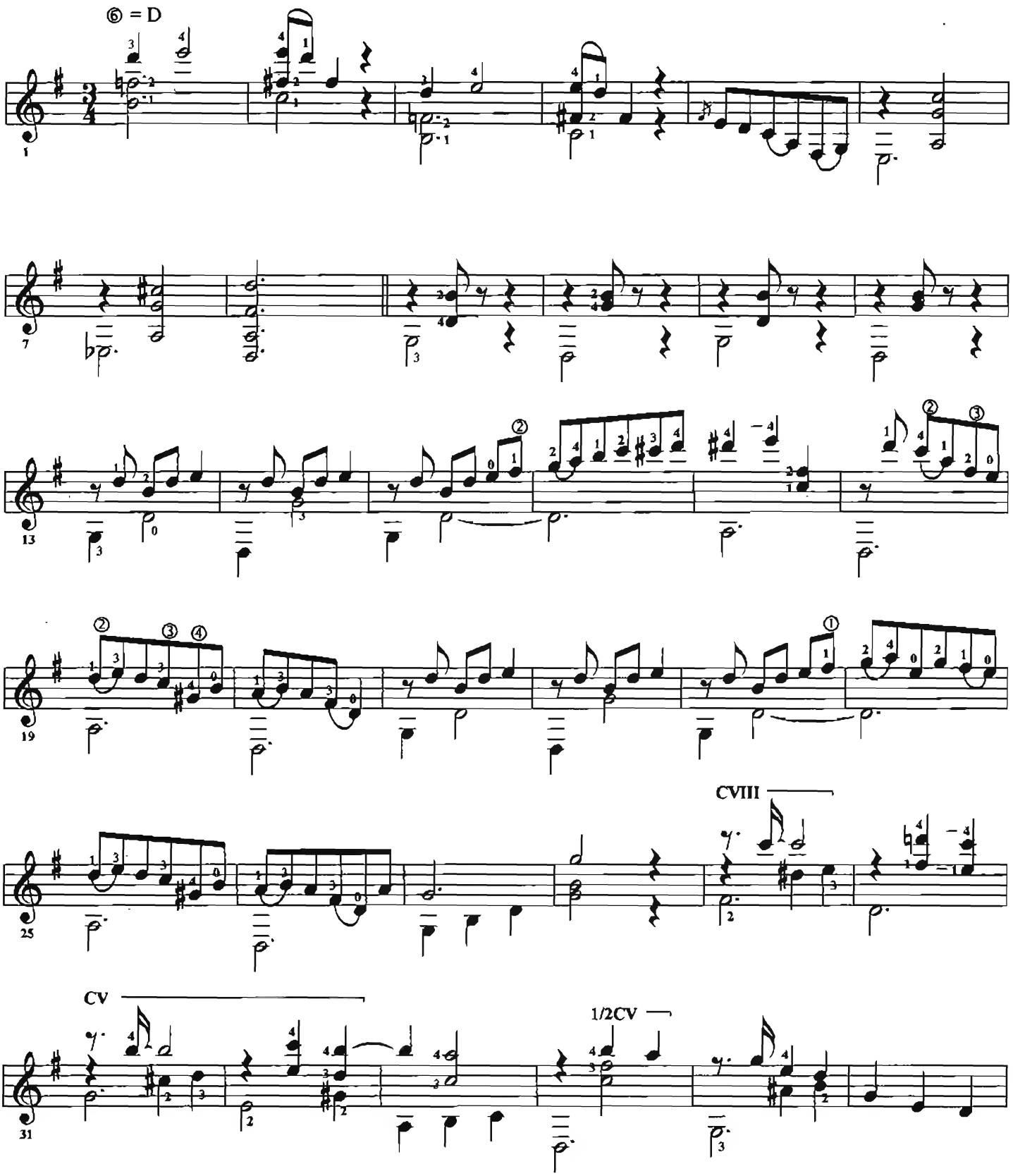

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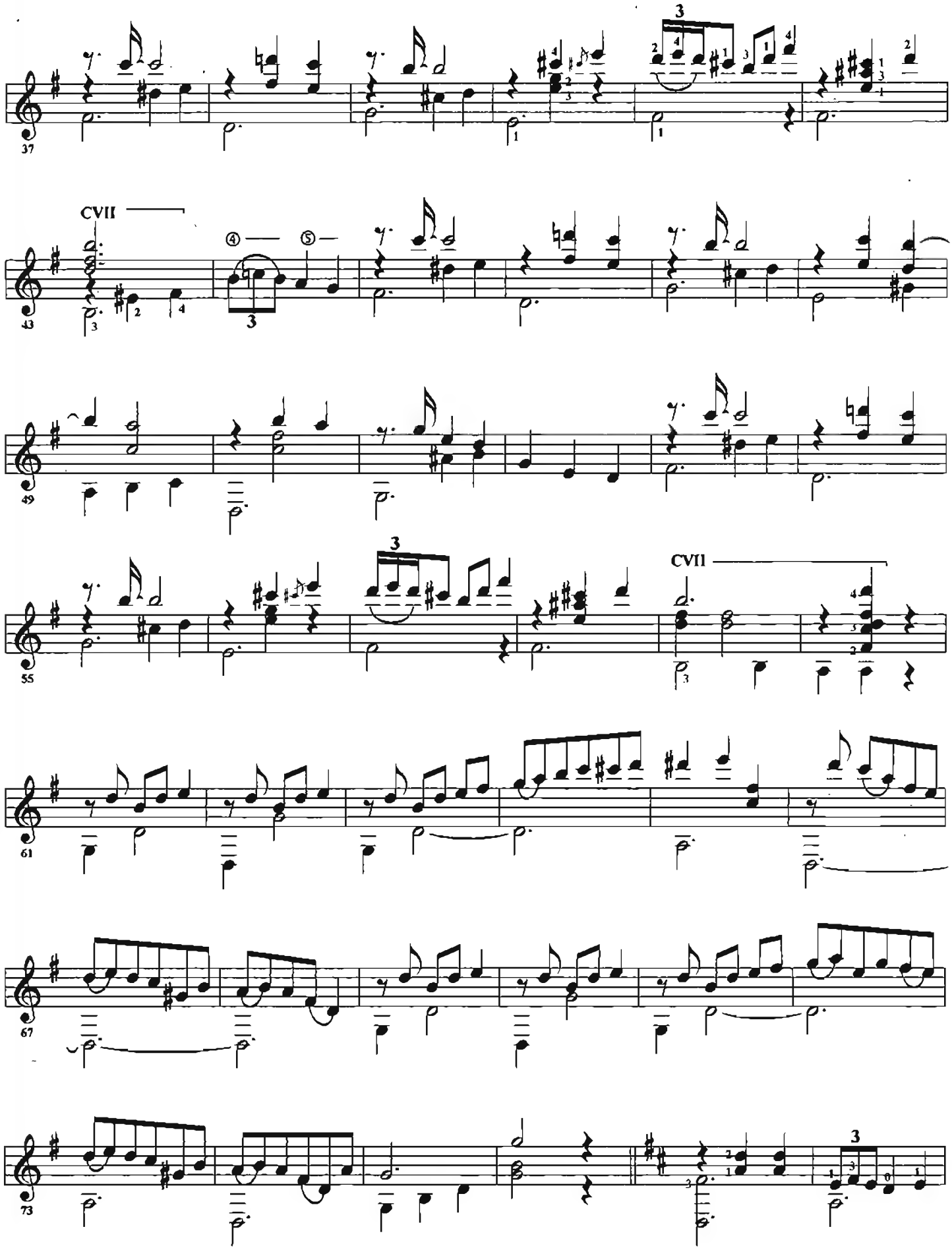

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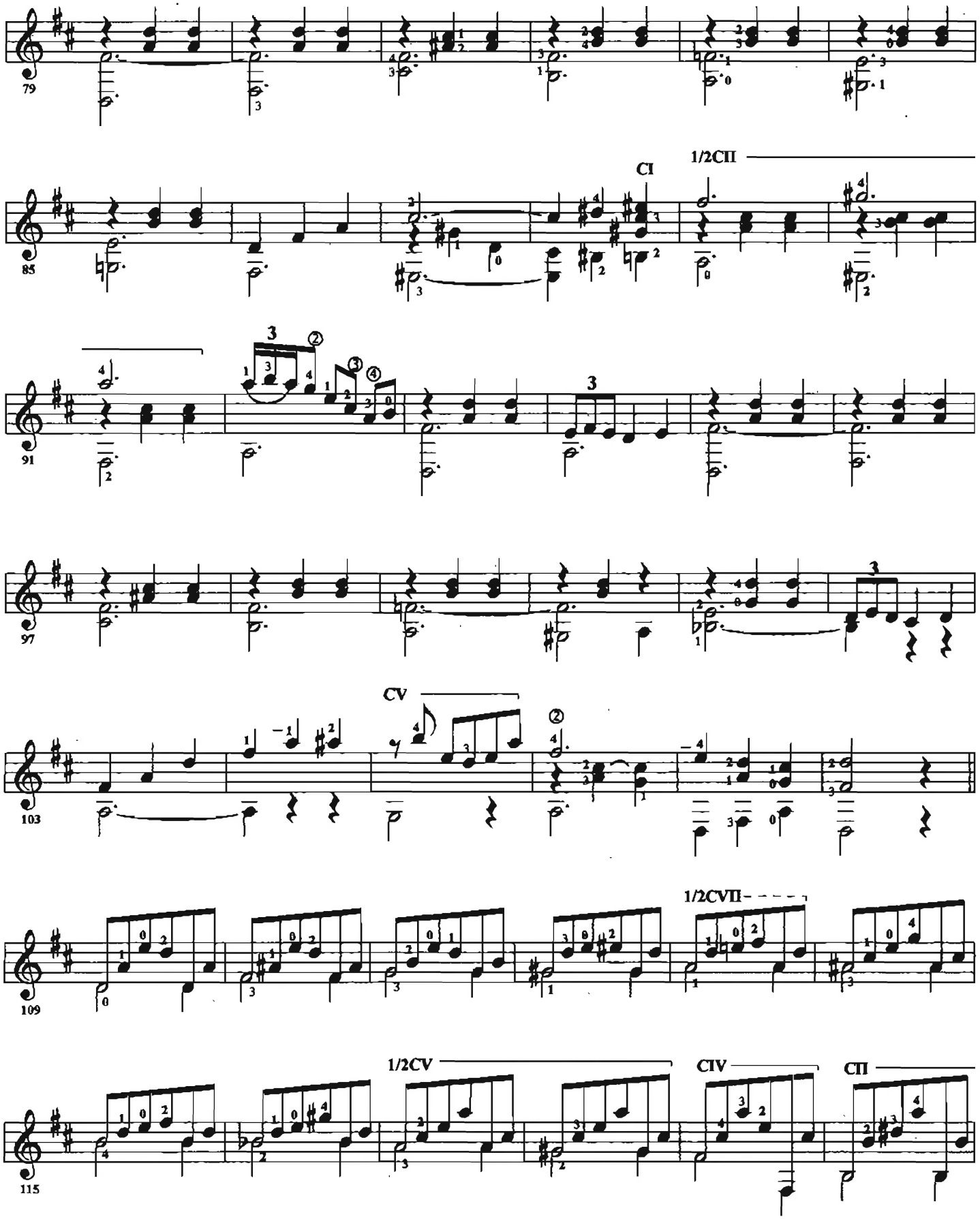

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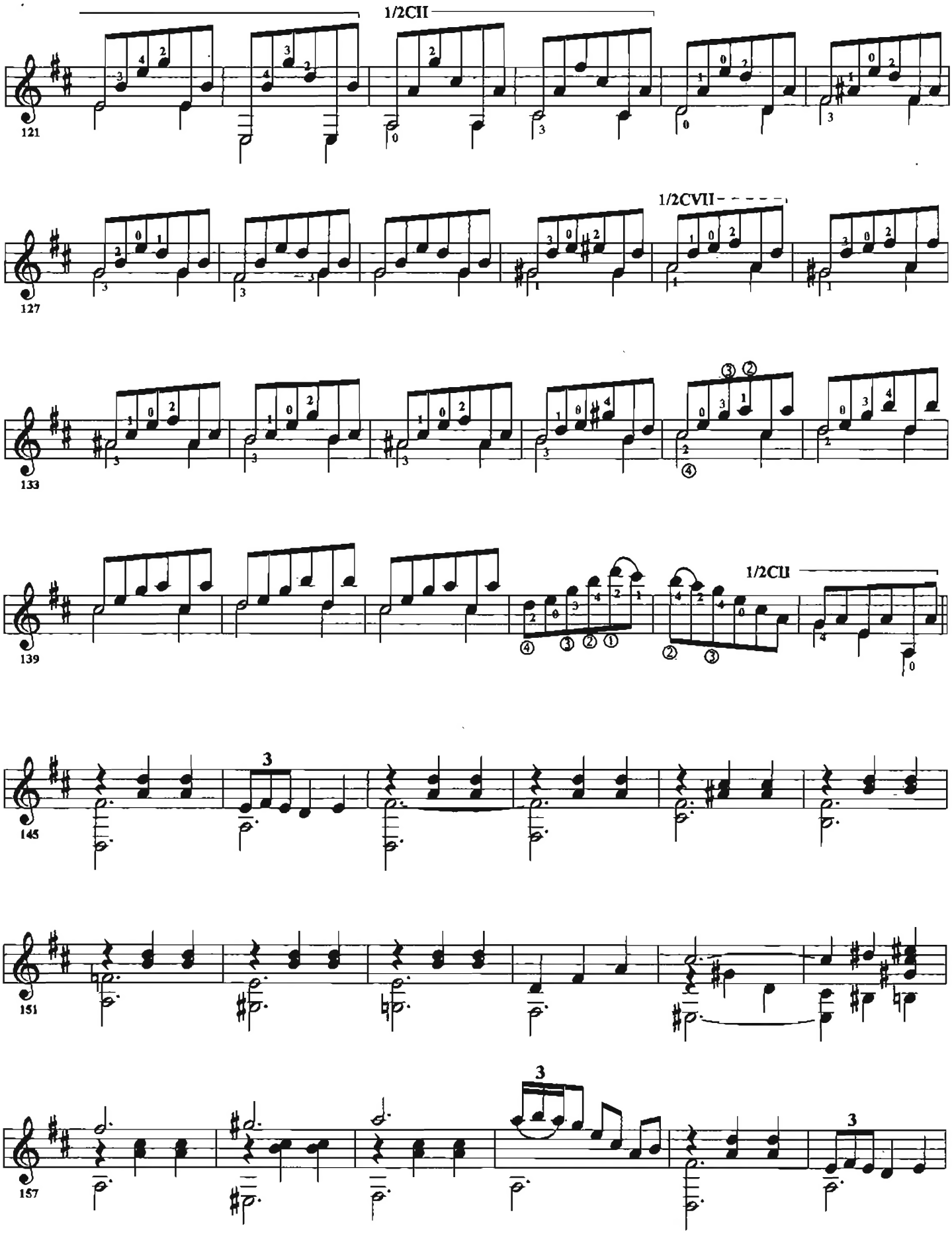

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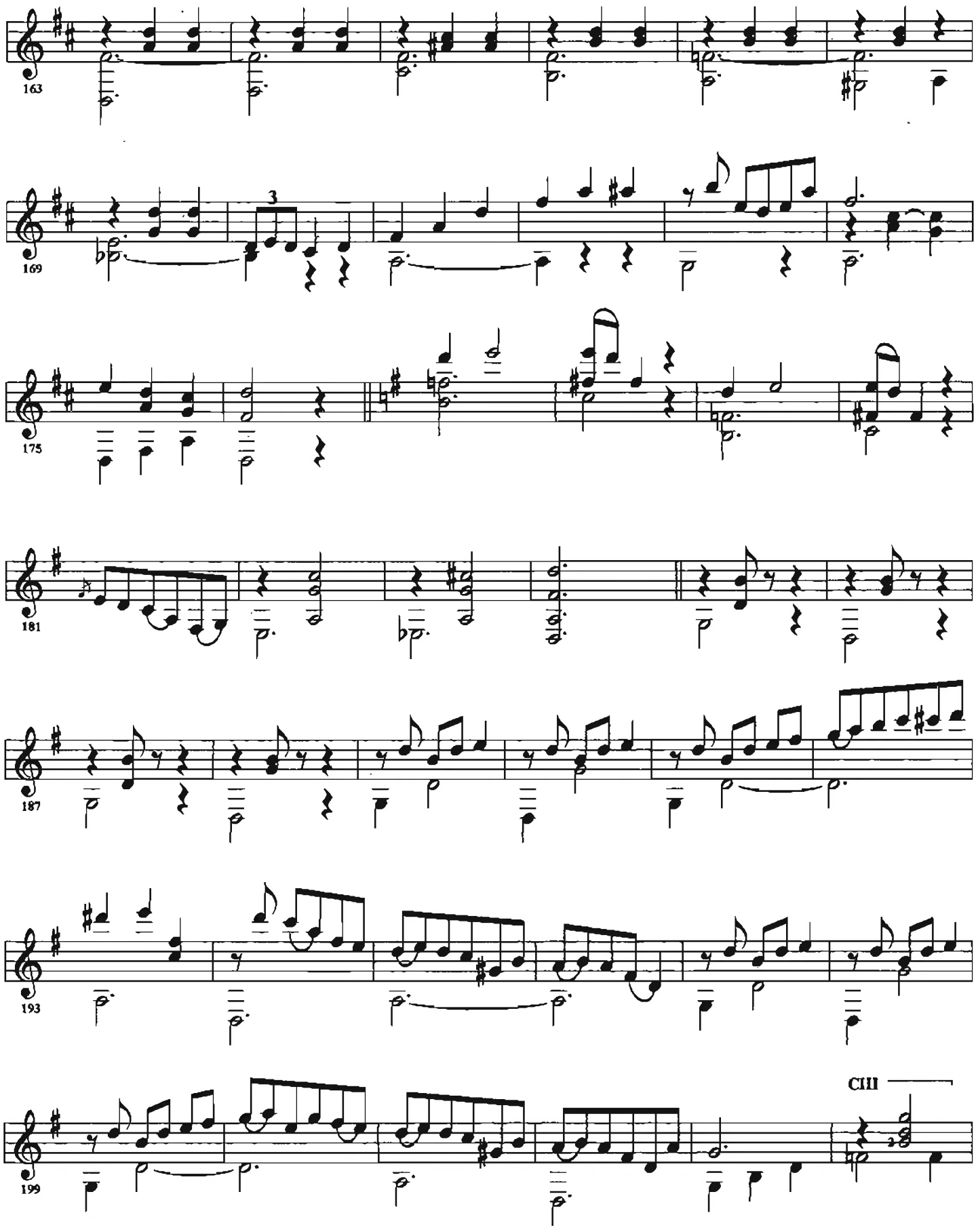

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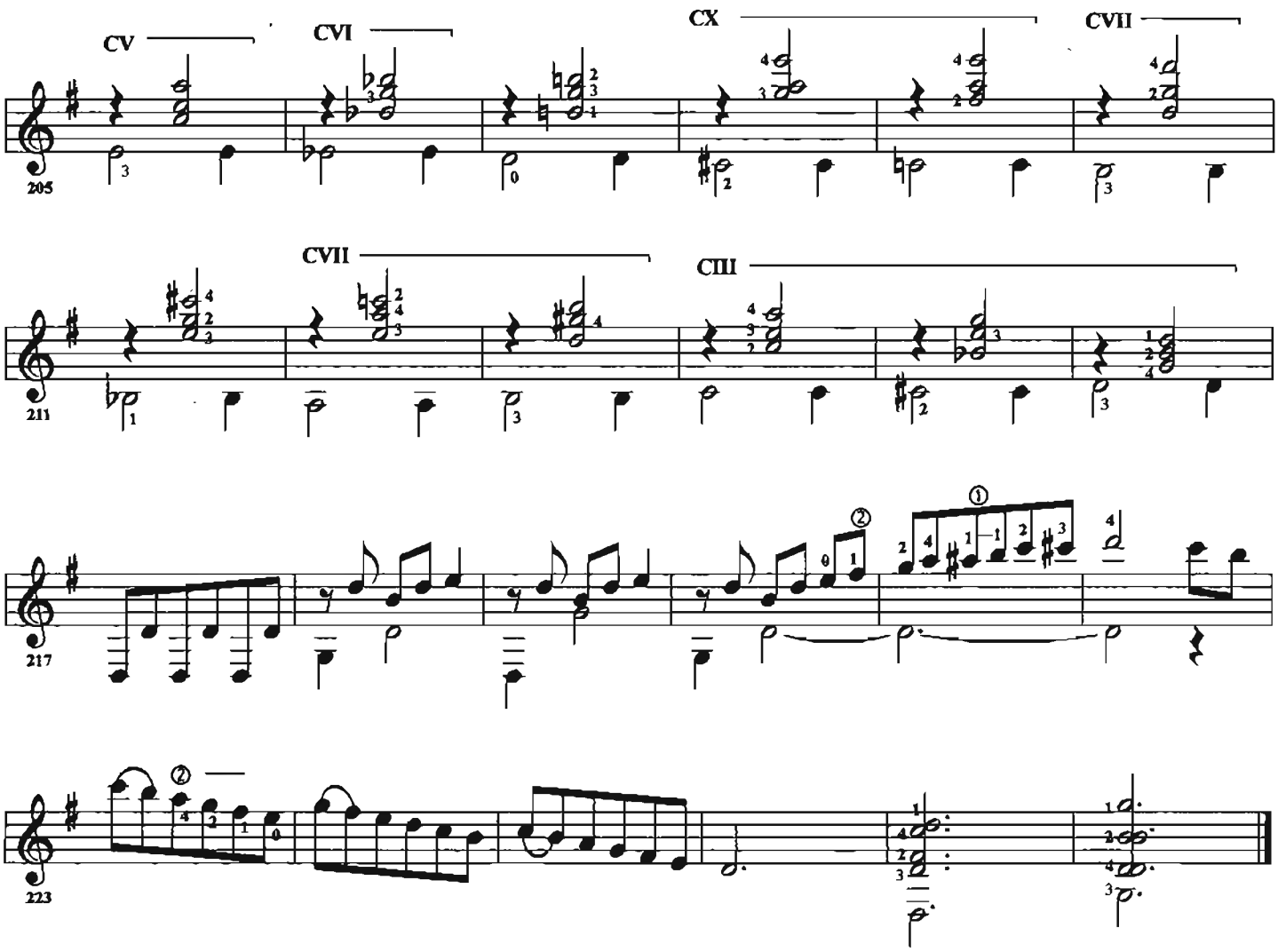

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